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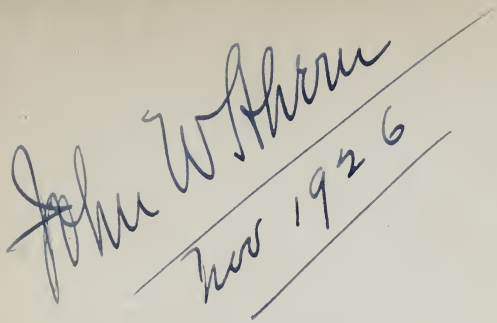

THE MUSEUMS AND RUINS OF ROME

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AUTHORS' PREFACE

In the first volume, which deals with the collections of Antiquities in Rome, only the most important works are touched upon. Since the object of this little book does not admit of exhaustive analysis, mere indications must suffice. Readers who desire more thorough teaching may find it in Helbig's "Guide to the Collections of Classical Antiquities in Rome," while those who wish, before going through the museums, to bring before their minds a clear historical view of Greek and Roman art, should visit and study the examples, carefully selected for this purpose, in the Museum of Casts, 94 Via della Marmorata. The illustrations are added to make the text more vivid; many of them represent not the works actually described, but works in other collections, serving to give a more complete or better rendering of a statue, or a more correct representation of an original. The fragmentary preservation of so much antique sculpture justifies a method familiar from larger works on archæology, and already adopted by the present writer in his guide-book to the collections of antiques in Florence.

The second volume aims at giving on a topographical basis a general appreciation, historical, architectural,

and æsthetic, of the buildings of ancient Rome. In order to make it easier for the layman to conceive these buildings as they were before their destruction, reconstructed views, plans, and sections are made a special feature of the illustrations.

The process-prints in the section "Museums" are generally from photographs by Alinari Brothers; those in the section "Ruins," except in the case of reconstructions, are from photographs by D. Anderson of Rome.

W. AMELUNG.
H. HOLTZINGER.

Rome and Hanover.

NOTE BY THE ENGLISH EDITOR

From the circumstances of her history, Rome must ever exhibit by far the greatest range of examples from all the periods of the Antique. Other ancient sites, even Athens herself, can never long compete with Rome in archæological interest, since they only disclose defined periods and partial aspects of ancient art. It is, however, the accumulated wealth of the Roman Museums which makes them so bewildering to the student, who finds himself confronted at once by Greek originals—scanty survivals these of the works brought in the train of successive Roman conquerors — by copies, more or less faithfully executed at the most various epochs, and, finally, by the reliefs and portrait busts which are Imperial Rome's original contribution to the history of art. Nor is it easier for the uninstructed visitor to find his way among the architectural remains of Rome, dating as they do from successive periods, and left standing, or unearthed afresh, in every stage of dilapidation and decay.

These volumes, then, which afford guidance among the Museums and the Ruins, deserve an especial welcome. In the original German they form part of a

series called "The Modern Cicerone," the aim of which "is to accompany the stranger on his artistic pilgrimage, and not only to teach him how to understand works of art, but also to direct him towards enjoyment of them, thus differing essentially from the guide-books." For the present volumes something more can be claimed. Their peculiar value lies in the synthetic and comprehensive view which lends unity to the maze of excavated buildings and to the varied art collections. A theory of artistic development underlies each volume, so that with their help the student need no longer grope blindly from one chance or disconnected point of interest or beauty to another, but is led to see each ruin and each statue, and even each fragment, as integral parts of a connected whole. Dr Amelung, moreover, by his plan of illustrating correlated works, from restoration or more perfect replicas, sets archæological process visibly before the reader, who, almost without an effort, learns how the distant copy or the mutilated fragment can be made to reproduce the artist's original conception.

Dr Holtzinger, faithful to the programme of the "Cicerone," concerns himself with architecture as an art rather than with the drier science of topography. Within a convenient, though surprisingly small compass, he contrives to give a homogeneous impression of the development of architecture in Rome up to its transformation into Christian mediæval art, showing how the historical growth of the city finds, so to speak,

a different artistic and architectural formula to suit the needs and the tastes of each successive period.

The English editor is not responsible for the translation as a whole, though she has endeavoured to bring the technicalities of German art criticism into a certain harmony with usual English phraseology. As a fact, for Vol. I. Dr Amelung has been his own most diligent editor, generously contributing to the English version of his book three whole new chapters—on the *Museo Barracco* (which was opened to the public in April of last year), and on the national collections at the *Villa Borghese* and the *Villa Papa Giulio*. He has, moreover, entirely recast many of the descriptions relating to the *Museo delle Terme*, and to the newly reorganised municipal collection in the *Palazzo de' Conservatori*. Dr Amelung has also compiled for this edition the useful historical index of works of art in Rome. One regret is inevitable. It is that limits of space should have prevented him from guiding us among the private collections of Rome, which he knows so well. Above all, we could wish to hear him in the Villa Albani, where lie hidden so many masterpieces of antique sculpture, the Athena with the wolf helmet, the statue by Stephanos, the incomparable Lysippian portrait of Æsop. . . . The traditions of the famous villa where, amid shady porticoes and dark ilex groves, Wincklemann discoursed of art to his patron Cardinal Albani, must ever quicken the student's desire to gain a closer knowledge of its

treasures. There, as in a shrine—fortunately inaccessible to the ordinary tourist—sleeps the secret of Pagan beauty, sheltered from the false classicism now tending to clothe modern Rome in bad imitations of her imperial splendour.

The short bibliography prefixed to each volume does not appear in the German edition. It mentions only books directly concerned with Rome and Roman art, or with works of antique art in Rome, and these are selected in view of what a serious student, who is yet only a beginner, will find most useful as an introduction to the copious literature of his subject. The references given below many of the illustrations afford a useful clue to special books or articles. General books on art and histories are too well known to need special citation. An exception is made in favour of M. Salomon Reinach's *Apollo*, the first ninety-three pages of which constitute a brilliant essay on the spirit and the performance of the antique as revealed at the present stage of archæological discovery. Here, for the first time, the impressions aroused by recent finds are made to correct or to strengthen the tradition derived from those monuments known and studied since the Renaissance, of which Rome must ever retain so much the larger share.

Dr Amelung recommends a preliminary visit to Professor Loewy's admirable museum of casts. But the student will do well to co-ordinate his impressions

again and again amid such a collection, in order to avoid losing sight of the historic development in the mass of detail. If, in addition to Dr Amelung's volume he will study Professor Loewy's *Lysipp* and his *Naturwiedergabe in der älteren griechischen Kunst*, he will learn, at the outset, how to base æsthetic appreciation upon a sound knowledge of the laws of æsthetic evolution.

It is confidently believed that students and hurried travellers alike will find the usefulness of the book enhanced by its present division into two volumes, each with its separate lists and indices.

EUGÉNIE STRONG.

LONDON, *January* 1906.

ERRATUM

Page 59 (*third line from bottom*).

For "Cidaunia" *read* "Cisauna" (see H. Dessau, *Inscr. Lat. Selectæ*, No. 1).

CONTENTS—VOL. I

THE MUSEUMS OF ROME

PAGES

INTRODUCTION 3-6

A. THE PAPAL COLLECTIONS

CHAP.

I. THE VATICAN 7-137

Braccio Nuovo—Museo Chiaramonti—Giardino della Pigna—The Belvedere—Sala degli Animali—Galleria delle Statue—Sala de' Busti—Gabinetto delle Maschere—Salla delle Muse—Salla Rotonda—Sala in forma di Croce Greca—Galleria de' Candelabri—Museo Gregoriano—"Museo Profano" of the Library.

II. THE LATERAN 138-163

Rooms I., II., IV.-XVI. — Reliefs from Trajan's Column.

B. THE MUNICIPAL COLLECTIONS

III. THE CAPITOLINE MUSEUM . . 164-198

Equestrian statue of Marcus Aurelius — Court—Corridor — Room II. from the Corridor — Gallery—Room of the Doves—Gallery—Cabinet of the Venus—Room of the Imperial Busts—Room of the Philosophers—Salone—Room of the Red Satyr—Room of the Dying Gaul—(Room of the Bronzes).

IV. THE PALACE OF THE CONSERVATORI . 199-228

Court—Staircase—Sala degli Fasti Moderni—Corridor — Sala degli Orti Lamiani — Corridor — Garden — Corridor — Sala degli Orti Mecenaziani — Room of Archaic Sculpture—Second Story.

CHAP. PAGES

V. THE ANTIQUARIUM (ARCHÆOLOGICAL STOREHOUSE) 229-233
Second Room — Third and Fourth Rooms — Fifth Room.

VI. THE MUSEO BARRACCO . . . 234-249

C. THE NATIONAL COLLECTIONS

VII. MUSEO DELLE TERME (MUSEO NAZIONALE ROMANO) 250-288
Cloister—Museo Boncompagni—Upper Story.

VIII. MUSEO KIRCHERIANO . . . 289-292

IX. CASINO BORGHESE. 293-299

X. VILLA DI PAPA GIULIO . . . 300-304

CHRONOLOGICAL INDEX OF WORKS OF ART . 305-317

INDEX 319-326

LIST OF ILLUSTRATIONS IN VOL. I

FIG.		PAGE
	Statuette of Artemis in the collection Warocqué	*Frontispiece*
	A Terra-cotta frieze in Museo Gregoriano	*Title-page*
1.	Reliefs on the Throne of Aphrodite (Museo delle Terme)	2
2.	Relief from the Forum of Trajan, Lateran	3
3.	Statue of the Sleeping Ariadne	7
4.	Statue by Stephanos (Villa Albani)	9
5.	Bronzed Cast of the Doryphoros, Wallraf-Richartz-Museum (Cologne)	10
6.	Statue of the Apoxyomenos, after Lysippus	11
7.	Amazon, after Polycletus (Berlin)	13
8.	Silenus nursing Dionysus	15
9.	"Heracles Farnese" (Naples)	17
10.	Porch of the Caryatids, Erechtheum (Athens)	18
11.	Caryatids, after Piranesi, "Vasi e Candelabri"	20
12.	"La Pudicizia"	22
13.	Late Greek Grave Relief, Museum of Hanover	23
14.	Selene approaching Endymion	25
15.	The Nile with his Sixteen Ells	27
16.	Statue of Demosthenes	30
17.	Statue of Demosthenes	31
18.	Statue of the Emperor Augustus	33
19.	Poseidon, Hephæstus, Dionysus (after Brunn-Bruckmann: "Denkmäler der griechischen und römischen Skulptur")	39
20.	Daughter of Niobe (Uffizi, Florence)	41
21.	Daughter of Niobe (restored cast in the Cast Museum, Prague)	42

FIG.		PAGE
22.	Penelope (restored cast in the Cast Museum, Vienna)	47
23.	The Visit of Dionysus (Hellenistic Relief in the Museum of Naples)	50
24.	Statue of Heracles (Villa Albani)	52
25.	The Horæ	55
26.	The Goddesses of the Dew	55
27.	Statuette of Odysseus	57
28.	Tabernacle in the Forecourt of Old St Peter's, after Ferucci-Marliani: "Topographia," 1588	58
29.	Torso of the Belvedere	61
30.	Statue of Meleager (Berlin)	63
31.	Head of Meleager (Villa Medici, Rome)	64
32.	Male Head from Tegea, Athens, after "Antike Denkmäler," vol. i.	65
33.	The Apollo of the Belvedere	67
34.	The Steinhäuser Apollo, after "Archäologische Zeitung," vol. 36	68
35.	Head of Apollo (belonging to Freiherr von Heyl, Darmstadt)	69
36.	The Hermes Farnese (British Museum)	70
37.	Hermes by Praxiteles (Olympia)	71
38.	Group of Laocoon and his Sons	74
39.	Statue of Eros in Naples	78
40.	Upper Part of a Triton	79
41.	A Son of Niobe (Florence)	81
42.	Bronze Statuette of the Apollo Sauroctonus in Villa Albani, after Brunn-Bruckmann's "Denkmäler"	83
43.	Statue of an Amazon	84
44.	Gem, with figure of an Amazon, after Baumeister: "Denkmäler des Klassischen Altertums"	84
45.	Statue of a "Suppliant" (Palazzo Barberini)	85
46.	Statue of a Comic Poet	86
47.	Statue of Poseidippus	87
48.	Head of Augustus	89
49.	Group of Menelaus and Patroclus (Florence)	90
50.	Statue of Sarapis (Alexandria)	92
51.	Greek Grave Relief	94
52.	Statue of Aphrodite (Paris)	97
53.	Head of a Muse in Madrid	98

FIG.		PAGE
54.	Statue of a Muse (Madrid)	99
55.	Head of a Muse in Copenhagen	100
56.	Statue of a Muse (Copenhagen)	101
57.	Thalia. Polyhymnia	102
58.	Bust of Pericles (British Museum)	107
59.	The Zeus of Otricoli	108
60.	Bust of Sarapis	110
61.	Bust of a Sea-god	111
62.	The Hera Barberini	112
63.	Hera or Demeter	113
64.	Head of Aphrodite in Berlin, after "Antike Denkmäler"	116
65.	Head of Aphrodite in Berlin, after "Antike Denkmäler"	117
66.	The Aphrodite of Cnidus (body in Rome, head in Berlin)	118
67.	Statue of Dionysus (British Museum)	119
68.	Statue of a Discobolus	121
69.	Copy of the Discobolus of Myron (Palazzo Lancellotti, Rome)	122
70.	The Discobolus of Myron (bronzed cast)	123
71.	Statue of a Fisherman	125
72.	Statuette of Cronus (Museo Gregoriano)	126
73.	Statuette of the Tyche of Antioch (Paris)	127
74.	Statue of a Girl-runner (bronzed cast)	128
75.	Greek Oinochoe: Peitho, Menelaus, Eros, Aphrodite, and Helen	134
76.	Greek Crater: Hermes, Dionysus, Silenus, and the Nymphs	134
77.	Greek Oinochoe: left side of fig. 75	134
78.	Wall-painting: The "Aldobrandini Marriage"	135
79.	Frieze with acanthus ornament from the Forum of Trajan	138
80.	Roman Relief in the Lateran (lower half) and in the Museo delle Terme (upper half)	139
81.	Relief from a Fountain	141
82.	Relief of Medea and the Daughters of Pelias	142
83.	Relief of Orpheus, Hermes, and Eurydice (Naples)	144
84.	Relief of Heracles, Peirithous, and Theseus (Rome, Museo Torlonia. The head of Theseus in Berlin)	145
85.	Statue of Sophocles	148
86.	Statue of Marsyas, after Myron	152
87.	Relief: Poet and Muse	154

Fig.		Page
88.	Mosaic of the Doves	164
89.	Female Statue in Berlin	166
90.	Female Statue in Berlin	167
91.	Statuette of a Gaul (Venice)	169
92.	Roman Sarcophagus (Palermo)	170
93.	Statue of Eros with the Bow	171
94.	Aphrodite and Eros. Impression from an antique mould in Bonn	174
95.	Colossal Head of a Goddess by Damophon, after Brunn-Bruckmann's "Denkmäler"	175
96.	The Aphrodite of the Capitol	178
97.	Nereid on her Horse. Acroterion from the Temple of Asclepius at Epidauros (Athens)	180
98.	Statue of Chrysippus. Sketch of a restoration, after "Archäologische Studien, Heinrich Brunn dargebracht"	183
99.	Statuette of Moschion (Naples)	186
100.	Statue of Apollo (British Museum)	187
101.	Gem, with Wounded Amazon, after Baumeister's "Denkmäler"	188
102.	Statue of a Wounded Amazon, after Cresilas	189
103.	Old Centaur and Love God (Paris)	190
104.	Young Centaur and Love God (Vatican)	191
105.	Head of the Statue of the Young Alexander in Munich, after Arndt-Bruckmann's "Portraits"	194
106.	Statue of the Dying Gaul	196
107.	Statue of the She-Wolf	199
108.	Statue of Anacreon (Copenhagen)	202
109.	Statue of Heracles (London)	204
110.	Venus of the Esquiline	207
111.	Statue of Apollo (Munich)	208
112.	Fragment of a Statue of Silenus	209
113.	Statuette of Silenus (Naples)	210
114.	Relief (Mænad)	211
115.	Relief of Mænad (Madrid)	212
116.	,, ,,	212
117.	,, ,,	213
118.	,, ,,	213
119.	Head of an Amazon, after Cresilas	215

Fig.		Page
120.	Statue of Marsyas	216
121.	Statue of a Scythian (Florence)	217
122.	Statuette of a Boy pulling a Thorn out of his Foot	218
123.	Same Subject (British Museum)	219
124.	Portrait of a Roman	220
125.	Statue of a Camillus	221
126.	Bronze Couch (restored)	222
127.	Bronze Litter (restored)	223
128.	Statue of Persephone (Villa Albani)	227
129.	Decorated frieze in the Antiquarium	229
130.	"Hestia Giustiniani" in the Torlonia Museum	230
131.	Statue of a Warrior (Florence)	231
132.	Statue of Athena (Louvre)	232
133.	Greek votive relief (Museo Barracco)	234
134.	Head of a Youth (Wörlitz)	239
135.	Profile of Youth's Head (Wörlitz)	240
136.	The "Westmacott Athlete" (British Museum)	242
137.	Statue from Eleusis (Athens)	243
138.	Statue of Apollo in Cassel	244
139.	Head of a Woman (Museo Barracco)	245
140.	Head of an Old Man (Museo Barracco)	246
141.	Restored Sketch of one Side of the "Ara Pacis"	250
142.	Statue of Hera in Copenhagen	251
143.	Roman Portrait Head	252
144.	The Moiræ on a Relief in Tegel	253
145.	Restored Sketch of the Statuette of a Satyr in the Museo delle Terme	255
146.	Greek Portrait Head	256
147.	Statue of Hermes in Madrid	257
148.	Print of a Statue of Hermes with the Child Dionysus, after De Cavaleriis: "Antiquæ Statuæ urbis Romæ"	258
149.	The Ares Ludovisi	263
150.	The Gaul and his Wife	265
151.	Sleeping Erinys	266
152.	The Juno Ludovisi	268
153.	Statuette of Athena Parthenos in Athens	269
154.	Statue of a Satyr in Palermo	271
155.	Hellenistic Ruler	274
156.	Statue of a Boxer	275

FIG.		PAGE
157.	Statue of Apollo	276
158.	Statue of Hygieia in London	278
159.	Female Statuette in Naples	279
160.	The Youth from Subiaco	281
161.	Sleeping Hermaphrodite	283
162.	Head of a Dying Persian	284
163.	Basalt Statuette of a Boy	286
164.	Head of a Young Athlete in Munich	287
165.	The Return of Odysseus	289
166.	Bacchic Scenes—Fragment of a Frieze (Casino Borghese)	293
167.	The Satyr of the Casino Borghese	298
168.	Frieze of Terra-cotta from Falerii	300

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THE
COLLECTIONS OF ANTIQUITIES

BY WALTER AMELUNG

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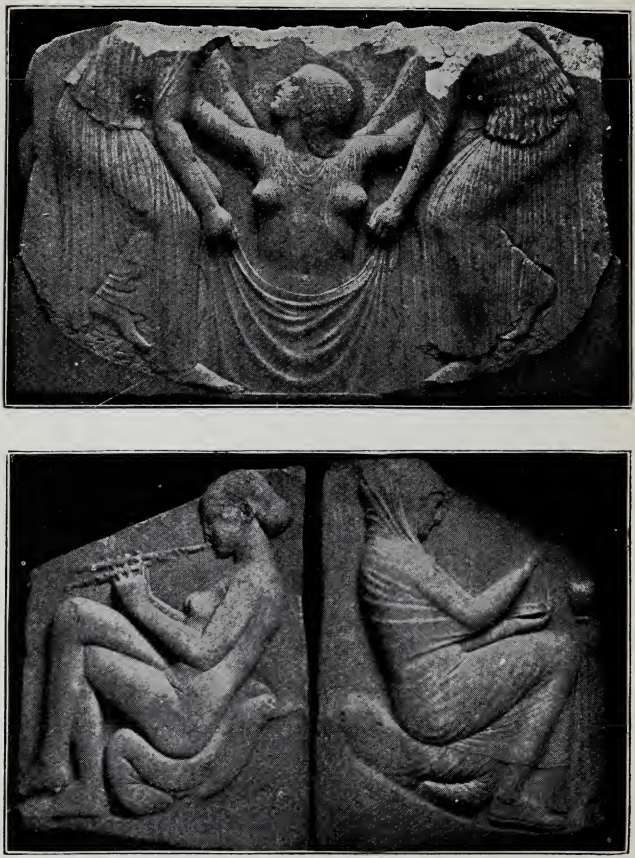


FIG. 1.—Reliefs on the Throne of Aphrodite (Museo delle Terme).

FIG. 2.—Relief from the Forum of Trajan, Lateran.

INTRODUCTION

"In front of a work of art each must stand as before a prince, waiting whether and how he will be spoken to; he must not address it himself, for then he would hear nothing but himself."—SCHOPENHAUER.

ONE who visits a collection of ancient works of art can seldom give himself up to unconditional and untroubled enjoyment. Most of the antique works are preserved in a fragmentary condition; either some portions are missing or the separate parts are dispersed in museums far apart. Delight in what has been recovered and the desire of offering to the eye an entire whole has led to a restoration of the fragments, a process that becomes the more questionable in proportion to the independent power of the restoring artist. Thus it happens that the beholder must

generally either imagine something added to what he sees or imagine much taken away, and must frequently content himself with a fragment, if what might serve for its completion is not yet discovered or lost for ever.

What can help to restore it? A copy in better preservation. In Imperial Rome a keen interest was felt in the monuments of Greek art, an interest similar to that felt by ourselves in works of the Renaissance. As people have these copied nowadays in every conceivable manner, so were the celebrated works of Greek masters copied in Rome. And so it happens that of many of these works we possess a great number of copies, varying in merit according as they were meant to adorn the apartment of a connoisseur, or only to decorate a palace or a garden. Chance has bestowed these copies upon us in all sorts of states, so that we are often obliged to put the original composition together, like a mosaic, out of several examples, and even the least meritorious deserves consideration, if it has kept a part of the composition unimpaired.

The majority of the original Greek statues were wrought in bronze; bronze was the superior, marble the inferior material. These bronzes the Romans had copied in marble, for the very sake of cheapness. But while artists could form a bronze figure without a support, the copyist was obliged, in dealing with the more easily broken marble, to put stems of trees or something of the kind beside the legs, and supports under arms, when extended. In this way the mass becomes larger, the effect heavier; and this effect is further increased by the fact that pale-coloured marble, which absorbs light, has an appearance of greater breadth than dark-coloured bronze, which reflects light; and thus the

original intention of the artist can no longer be properly appreciated. In particular instances an attempt has been made to do justice to this intention by cutting away the stems and supports from a cast and then bronzing it (see several illustrations in our book).

A copy never equals the original. The copyist may reproduce shape for shape, line for line; but in the very process of doing so his hand becomes constrained, and even the very best copy lacks the vivid freshness of the original. For indeed every artist writes with a handwriting of his own, and in every stroke of his chisel his own personality reveals itself. This most intimate charm inevitably vanishes from the copy; but there remains, not merely the general features of the composition, but also the character of the forms, wherein is expressed the way in which this man saw nature, what his perceptions sought in her, and what they found. We should not judge differently of the artistic individuality of Praxiteles, even if we had not discovered a work of his own hands in the Hermes of Olympia. Another point should be recollected by the spectator; all ancient marbles were coloured. Only traces, here and there, of this wealth of coloured decoration are preserved in the museums. These traces should be the more carefully studied because there can be no doubt not only that the colour altered the effect of the forms, but also that the artist's reckoning beforehand upon varied colouring must have determined a different disposition of the forms.

Rome entered into the inheritance of Greek art. Attempts were made to secure examples, either originals or copies, of every phase of its development. All these, jumbled together and mixed up with remains of real

Roman art, were buried in the earth, brought to light again by the spade of the excavator, and so passed into the museums, most of which were founded at a time when knowledge of that development had scarcely begun to spread. But even had it been fuller, the mass of objects pouring in was far too large to render any arrangement possible but one resting on material grounds.

Every work of art bears plainly the stamp not only of the artist's individuality but also that of the period in which it was made. Every period produces something great in its own particular way—something which no other period has brought to the same perfection; to recognise and appreciate this, and to weigh it justly, shall be our task.

Life is a process of uninterrupted development; each individual work is to be understood not only as having been created amid peculiar conditions, but also as forming a landmark in the course of this development, pointing backward to what came before and forward to what will come after. A great chapter of human culture lies before us in the remains of antique art; as it stands it is confused, but not undecipherable by patient attention.

Fig. 3.—Statue of the Sleeping Ariadne.

I

THE VATICAN

BRACCIO NUOVO.—We will begin our study of the collections of antiquities in the Vatican by passing completely through them until we reach the newest portion, the Braccio Nuovo. Here, in the third figure on the left side **(No. 126)**, we come upon the Roman copy of a Greek masterpiece which is a landmark in the history of Greek art. The figure is called the Doryphoros, the spear-bearer; the spear which the youth carries on his shoulder is a short spear for throwing,

such as the young Greeks used in their games. The youth is a winner, everything about him showing strength, harmoniously developed and self-contained. The master who created the original was Polycletus, a contemporary of Pheidias. Both lived in the second half of the fifth century B.C., and were, together with Myron, the most celebrated representatives of that period in which Greek art threw off the last fetters of archaic constraint, so that the conquest of every problem of form, and the expression of any subject-matter of importance, could be achieved with convincing perfection. While Pheidias and Attic art carried the incarnation of a poetic ideal to the highest point, the importance of Polycletus and his school lies in the search and discovery of the simplest, and at the same time the completest, solution of the fundamental problems of form, a solution which appeared so conclusive that, for a whole century, it retained the authority of a canon. No other creation of Polycletus has been so much admired in this respect as the Doryphoros, which was actually called the "Canon." In this figure an apparently very simple problem—which, however, Greek art had hitherto vainly attempted over and over again—was for the first time completely solved: the problem of representing a man's body, standing inactive, in such a way that all its latent capacities should attain an expression of life—an abstract presentation of man on his physical side. Greek art had begun by representing human beings upright and motionless, both legs close together and both arms hanging; after a time, one leg is pushed forward a little, and one forearm is stretched out horizontally. The first decisive step was taken when one foot was set sideways and relieved

of a little weight, so that the body rested mainly upon one leg (see fig. 4). It then became possible to show clearly the weight of the trunk upon the supporting leg, and to differentiate the functions of the legs, one serving as a firm support, the other free to move in its socket. But at first this relaxation was slight, the 'free' leg not being yet sufficiently characterised as a limb destined to move forward; the parts of the body also were still too little shifted to make clear the articulation of the mass. The requisite innovation was introduced by Polycletus when he placed his figures with one foot a little behind the other, as though they were pausing in their advance. One leg now becomes a column bearing the whole weight of the body, the other bends at every joint, and the body tends to sink together on the side of the supporting leg. Follow muscle after muscle of this body and observe how clearly and distinctly they are divided off, each shaped according to its function. In this respect the copy, indeed, gives a much enfeebled presentment of the original. The arm on the side of the relaxed leg is raised and tense, the other hangs quietly down, and the flow of the lines, following the face, inclines to that side. The original figure was

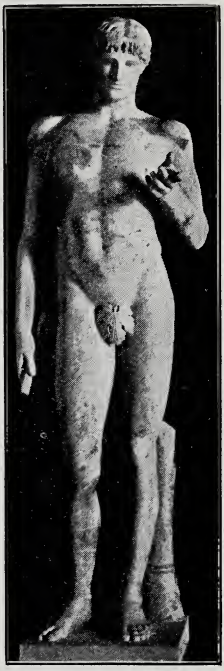


FIG. 4.—Statue by Stephanos (Villa Albani).

wrought in bronze, and our illustration is of a bronzed cast taken from a better copy (fig. 5). If we compare the effect of the bronze and of the marble, we shall see how the absence of the heavy support improves the effect of the design.

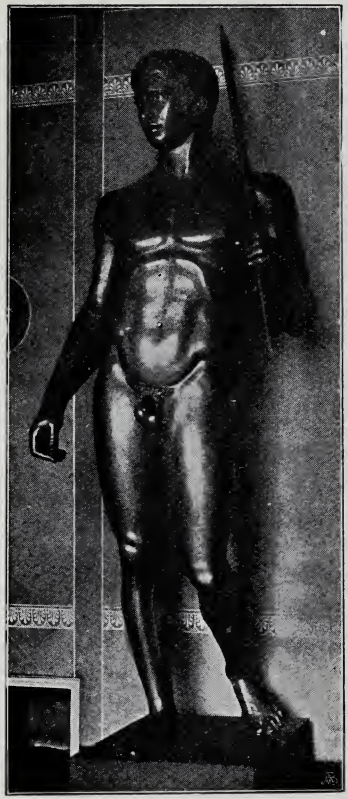


Fig. 5.—Bronzed Cast of the Doryphoros, Wallraf-Richartz-Museum (Cologne).

Lysippus, the first great artist who followed, a century later, in the school of Polycletus, is reported to have said that the Doryphoros had been his teacher. An excellent copy of one of this master's most celebrated works may be seen at the end of the room **(No. 67)**. It represents an Apoxyomenos (fig. 6), a youth cleaning himself from the dust of the Palæstra by means of a strigil, a curved instrument of bronze; he too, therefore, is an athlete, like the Doryphoros; but here, instead of power in repose, everything is vibrating, nervous movement. The finely strung

body is no longer a heavy mass supported by the legs; it seems to rise from the hips, light and vibrating, upheld by its own strength; thus the supporting leg sinks in less at the joints, and the feet no longer need to stand so firm and fast. The arms, too, are not at rest; they are extended in a momentary action; their position must alter every moment (the foolish restorer has put a die into the fingers of the right hand). Even the neck is no longer the

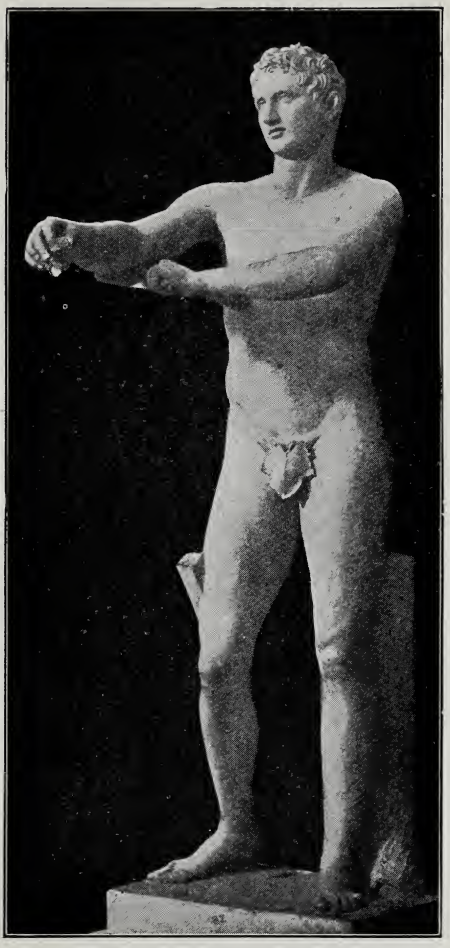


Fig. 6.—Statue of the Apoxyomenos, after Lysippus.

straight upright pillar that it was with Polycletus, and on it moves a comparatively small head, with eager, generously cut features and an expression of nervous excitement which still betrays the strain of the contest. This comparative smallness of the head is one of the characteristics of Lysippus, who also gave less mass to the body. Let us now compare this body with that of the Doryphoros; in the Polycletan figure we find broad flat surfaces which bend back to the sides almost at an angle, while the arms move in such a way as to give the breast its full expanse; in the Lysippian body on the other hand there is nowhere a flat surface; the forms curve softly into one another, so that the eye is carried round the body from one view to another and new beauties continually reveal themselves. The arms, however, are stretched forward in such a manner that the surface of the breast is contracted and both arms reach forward beyond the figure towards the spectator. In this difference lies the special advance made by Lysippus. Even in a single figure he seeks effects of depth, as distinguished from the flat treatment of the older master; on the one hand we see a strict convention, on the other, dawning realism; in the older work, an impression of monumental repose and of collected massive strength; in the later, that of restlessly abundant vitality, intense energy, and high development of every power. But not only are two artistic epochs here contrasted: the Doryphoros belongs to the period of Pericles, the Apoxyomenos is a contemporary of Alexander the Great. The copy, as has been said, is excellent; after contemplating the figure as a whole, we may give ourselves up to enjoyment of the admirable details. The

original of this too was in bronze; how much lighter still must have been the poise of the slender legs without the tree trunk. The copyist thought it needful to support the extended arms by a great prop, pieces of which still remain on the arm and the leg.

On the left of the Apoxyomenos, in the last niche **(No. 71)**, we see another work of Polycletus, his "Wounded Amazon," unfortunately in a reproduction that is inadequate, and has moreover been badly restored; our illustration gives a better, rightly restored copy (fig. 7); the original was again in bronze. The Amazon, fatigued, leans with her left arm on a pedestal; her right hand is bent round

FIG. 7.—Amazon, after Polycletus (Berlin).

to rest on her head; the wound beneath the right breast is scarcely noticeable; her bitter pain is expressed with very few expedients. Four figures of Amazons of this kind stood in the Temple of Artemis at Ephesus, all made by contemporary masters—one by Polycletus himself, a second by Pheidias, a third by Cresilas, and the last by Phradmon. All were reproduced in Rome, and we shall find copies of three of them in different museums (see pp. 84 and 189, etc.). From the fact that the sculptors were contemporaries and that the statues were alike in size and theme arose in ancient times the legend of a competition in which Polycletus was declared by the sculptors themselves to be the victor, and certainly his Amazon surpasses all the others in one particular—the wonderfully flowing line of the composition. But it cannot escape the observer that this beauty is a contradiction of the theme of the wound; the Amazon is actually opening her wound by lifting her arm, and therefore increasing her pain by her beautiful attitude. We shall see when we come to the Capitoline Museum, that in this respect the Amazon which we may ascribe to Cresilas fully deserves the preference. Another figure in this room (**No. 11**, fig. 8) shows us the art of Lysippus—for to him the original may with most probability be attributed—in a new light. It represents Silenus with the little Dionysus. The god of wine was carried, as a child, by Hermes, to the nymphs and their companion, old Silenus; we may remember the Hermes of Praxiteles in Olympia (p. 94). In the Galleria de' Candelabri we shall find the same subject treated in a relief, in the Museo Gregoriano, on one of the finest vases, and, in

the Capitoline Museum, a very amusing relief on a sarcophagus shows how the little god was brought up by these kindly guardians. Here the old toper, whose plump and well-fed body is admirably characterised, has taken the wilful boy tenderly in his arms and is looking down on him with a jovial smile; the child, however, struggling and beaming with delight, kicks out in order to torment to his heart's content the kind, long-suffering old fellow. How magnificent in its exuberance is the presentment of life! It might almost be

FIG. 8.—Silenus nursing Dionysus.

a copy from the life, and yet what an abundance of delicate artistic calculation! How distinguished is this Silenus compared with the burlesque exaggeration of later representations, how noble in spite of the careless bearing; a touch of dignified condescension in the countenance gives the whole composition a seriousness that lifts it far above mere *genre*. How wonderfully the composition closes in towards the top, and how well this artistic gathering together corresponds to the subject. Attention should be given to the way in which the weight of the body leans towards the vine-wreathed stem, and the leg, relieved of the weight, is placed forward so that the foot only touches the earth lightly; the inner edge of the sole is slightly raised. This individual treatment occurs again in a celebrated figure by Lysippus, the reposing Heracles, of which the most familiar, though disagreeably exaggerated, copy is in Naples (fig. 9); a better one on a smaller scale may be seen in the Casino Borghese (in the room of "Heavenly and Earthly Love"). The contemporaries of Lysippus made many attempts to deal with the theme in which Polycletus was the first to succeed with his Amazon—the representation, that is to say, of a leaning figure—and varied it in numerous ways. The primary point was the position of the leg which was relieved from the weight of the body; one variation we have seen in the Silenus and the Heracles. This position requires a very marked inclination of the body, and this may be seen in one of the figures opposite (**(No. 120)**, the copy of a work by Praxiteles. It is a pleasant young Satyr, who stands leaning idly against the stump of a tree, lost in dreams; a slight smile plays around his lips. Let us observe the singularly awkward

position given by the artist to the unburdened leg; we shall see it again in the Apollo Sauroctonos by the same master. Then let us compare it with the charming statue of a boy-satyr blowing the flute **(No. 38a)**. The legs are crossed; the unity of the upper part is so similar in its composition to the Silenus of Lysippus that the creator of this charming figure may be supposed to have known that work; the treatment of the hide which fills, with a rich play of light and shade, what would otherwise be a blank space beneath the left shoulder is extremely skilful. Let us go back to the Silenus and observe further the evident remains of colour on the stump, the animal's skin, the hair, and the wreath. The figure may perhaps have been intended originally for marble; the emphasis on the front view is

FIG. 9.—"Heracles Farnese" (Naples).

more marked than in the case of the Apoxyomenos, yet we can no longer speak of a flat front surface.

The first statue on the right side **(No. 5)** is a Caryatid, a female figure intended, in company with others, to take the place of columns in supporting an architrave; this one, as a fact, is a copy of one of the Caryatids from the Erechtheum, a graceful Ionic temple to Athena and Erechtheus upon the Acropolis at Athens (fig. 10). One part of this building had a portico in front of it, the architrave of which was borne by images of maidens (*Korai*); the copy in the Vatican would in our illustration be the third from the left; her place on the actual building is filled by a modern copy, the original being at the present day in the British Museum. The maidens are servants of the goddess; while on the frieze of the

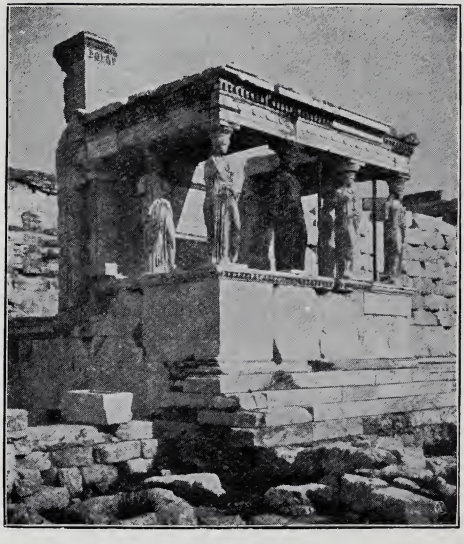


FIG. 10.—Porch of the Caryatids, Erechtheion (Athens).

Parthenon they march in solemn procession, here they stand side by side in a row; and while there they carry baskets on their heads, so here they carry capitals, formed like baskets, upon which the architrave rests. It is wonderful to see how easily this choir of maidens stand under their burden, so that our imagination never for an instant receives a painful impression. Nor are their forms too massive; nothing about them gives a suggestion of anything out of the ordinary. At the same time, however, the sculptor has given to the figures just the degree of movement which may be observed at the present day in the women of the Sabine Hills who carry their heavy copper vessels full of water on their heads, a slight deflection of the hips sideways while the head and feet remain perfectly straight. Thus only is the simple fall of the *peplos* (the plain, sleeveless, woollen garment) varied, while the otherwise regular lines of the carved folds enhance the effect of solidity. If we walk along this side of the room to **No. 47,** we find another Caryatid of which the original must belong to about the same period as the Erectheum, which was built in the last decade of the fifth century B.C. Here the sculptor has attempted to heighten the effect of strength by wrapping the whole figure in a wide cloak—a good idea, assuredly, but one which admits of less freedom of pose and so destroys the effect of ease. On her head this figure bears a richly decorated *Kalathos*—a basket such as was used in the worship of Demeter—instead of a capital. As a matter of fact this Caryatid was found with three others near the Via Appia at a spot where there was a temple to Demeter. Our illustration reproduces an attempted reconstruction by Pira-

nesi, a famous Roman etcher of the eighteenth century, which gives at least some idea of the effect of these Caryatids on the building (fig. 11). The statue, moreover, furnishes an example of how a female figure thus completely draped was represented towards the close of the fifth century. (We need, however, to put out of our minds all the little meaningless transverse folds with which the modern restorer supposes himself to have improved the work of his ancient colleague.) The problem in these cases was always how sufficiently to bring out

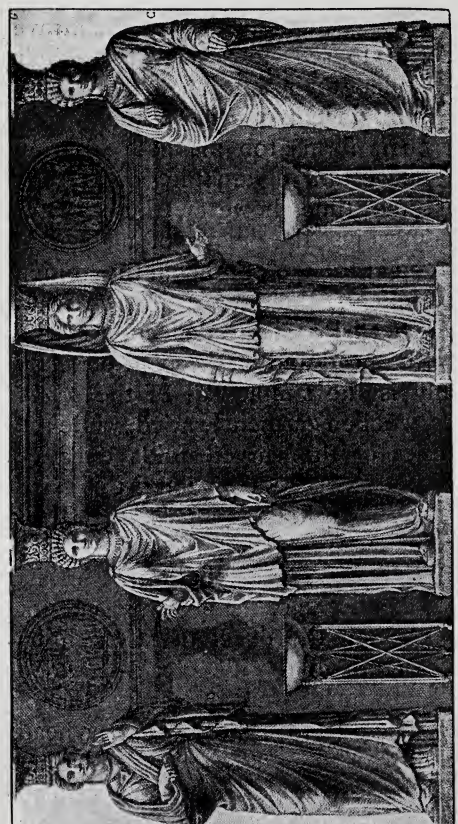


FIG. 11.—Caryatids, after "Piranesi, Vasi and Candelabri."

the form and movement of the body, in spite of the abundant drapery. We shall become acquainted with an imperfect attempt, probably the earliest, of this kind, in the Capitoline Museum (pp. 166 ff.). Another example from a later period — that of Praxiteles, and of the terra-cotta figures from Tanagra, which vary this theme in so many new and always charming ways—may be seen here in the refined figure **(No. 77)**, erroneously called Antonia, from the Roman portrait head which has been placed upon it. Yet another statue of the later Hellenistic period is the **(No. 23)** so-called "La Pudicizia," a name which, though never belonging to it, seems likely to be retained because it is so applicable to the character of this noble figure (fig. 12); the head is modern. Here the draping garment is mainly the *chiton* or under-dress, with its masses of material spreading downward in fan-shaped folds, for the mantle is of a fine web, like that of a veil, and allows the folds of the *chiton* and the forms of the body to be seen through it. The delicacy of the upper portions, the high girdle rather after the fashion of the first French Empire, and the breadth of the hips are characteristic of the late period of production. The structure and drapery of the statues already described should be compared with this. Those who have visited the Pergamon Museum in Berlin will remember to have seen similar statues there, and also separate single figures upon the smaller frieze. But an even closer analogy with the "Pudicizia" is presented by a whole series of figures on small, late Greek tombstones, all of which come from the south of Asia Minor or from the adjacent islands. These facts not only indicate the district in which the

Fig. 12.—"La Pudicizia."

original of the statue was made, but also show that this original was intended to adorn the tomb of some noble lady, of whose character and appearance it was the ideal rendering (fig. 13).

Here also stand the divine twins, Apollo and Artemis, opposite each other **(No. 41** and **No. 92)**, he in the long robe of the *Citharœdi*, which these, in common with actors and priests, retained from the period when all Greeks wore long gowns. The head and arms are modern; the wide-spreading cloak at the back has unfortunately been left unrestored. The right hand ought to hold not the shell, but the instrument with which the strings of the cithara were struck. Singing and playing,

he dances in front of the procession of the Muses, and his light garment flutters backward, so that it clings to the slender body whose youthful beauty shines forth against the deep shade of the folds. The figure belongs to a very individual school which flourished towards the close of the fifth century B.C., and of which the most important work, the Nike of Paionios, was found in the excavations at Olympia. We

FIG. 13.—Late Greek Grave Relief (Museum of Hanover).

shall make further acquaintance with this school later on. One of its unmistakable characteristics is the peculiar treatment of the clothing which clings to the limbs like a wet veil. No doubt the intention was to give the effect of transparent material. The method at once spread triumphantly into other schools, but was soon abandoned as contradictory to nature. It might have seemed natural to attain a like effect by like means in the case of the Artemis opposite **(No. 92)**. The goddess of the chase is stepping lightly through the woods (her left hand must have been more lowered and have held the bow, while her right hand held the arrow). There is something irresistible in this steady movement which sets the folds of the *peplos* waving softly backward; it is like a quiet persistent wind blowing at night through the leaves of a wood. The head with its cold expression and backward floating hair would suit the statue extremely well, were it not too small for the body; moreover the fillet on the forehead is only found elsewhere upon Dionysiac figures. Many copies of the body are known but hitherto none have been found with a head. If this work inclines us to think of the goddess of the moon, so rich in spells, **No. 50,** in the opposite row, sets her bodily before us (fig. 14). Selene is not, like the chaste Artemis, an unapproachable virgin; she is the silent friend of the joys of love which she herself once tasted when her heart was caught by the charm of the beautiful shepherd Endymion. At night, when sleep rested on his eyelids, she descended to him and stilled the longing of her heart without his even being aware. A fine relief in the Capitoline Museum represents Endymion asleep; only his dog perceives the approach

of the goddess. The Vatican statue, however, shows the goddess herself gliding lightly over the earth; her gentle countenance—above which the crescent once shone—inclines sideways with an expression made up of timidity and longing; her left arm is probably correctly restored, but the right must have been catching up her dress. The light stuff falls in rich folds over the full shape, and it is quite possible that the artist, whose period was the beginning of the Hellenistic epoch, may have intended the individual method of his presentation to suggest the effect of moonlight.

FIG. 14.—Selene approaching Endymion.

To the same period and tendency belongs the statue of the Nile **(No. 109)**, which we should best like to conceive beside some quiet stream in the midst of broad, sunny meadows (fig. 15). Selene led us into the delicate fairyland of a mid-summer night's dream; and here again everything belongs to fairyland, from the splendidly massive forms of the man as he reclines with the merry throng of imps scrambling over him, to the burlesque relief on the back of the pedestal which depicts the troubles of the poor, undergrown pygmies—that fabulous race of dwarfs living on the rim of the world—in their conflict with the beasts of the Nile. And on what is all this fairy enchantment founded? On a personification of the river and of the sixteen cubits which the river has to rise every year if it is to flood the land adequately. A more prosaic theme can scarcely be conceived, yet the artist has made out of it this group so spontaneous and so rich in invention. Let us follow all these "cubits" in their thoroughly childish play and the droll impertinence of their bearing, and we shall come to perceive how pleasantly all these little squatting and standing figures balance the broad mass of the recumbent Nile; their existence is confined to the little circle of the river bed, on which they are romping happily and contentedly like thorough children; but the countenance of the god is turned majestically aside, and his eyes, full of dreamy sadness, seek the distance, even as his restless waves hurry to the endless ocean. The original of this group can be assigned only to the Alexandrian art that flourished at Alexandria under the Ptolemies. The Vatican copy came to light in the year 1513 at the church of "Santa

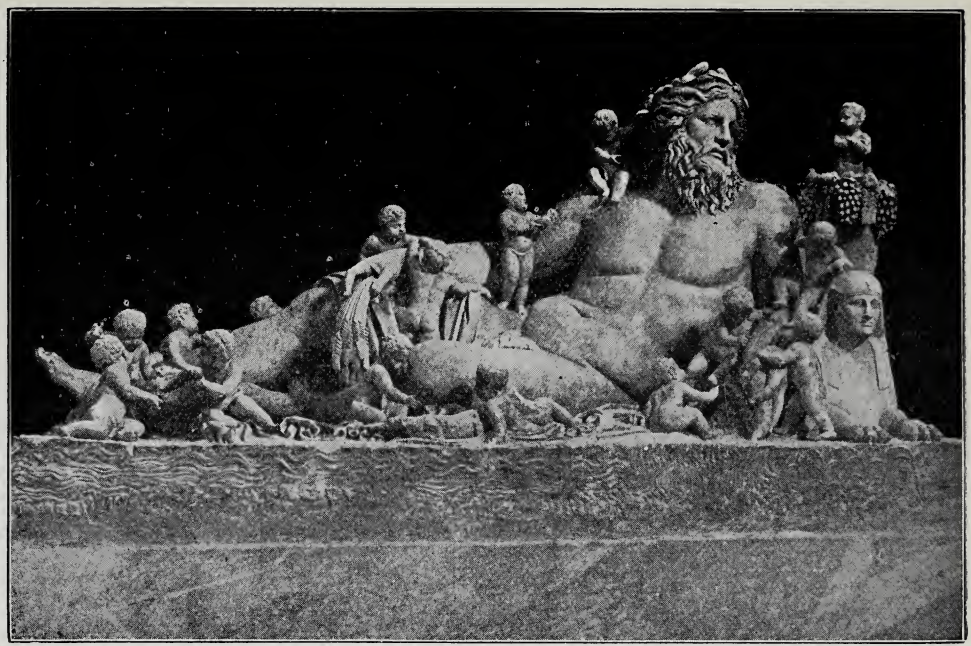


FIG. 15.—The Nile with his Sixteen Cubits.

Maria sopra Minerva," together with a statue of the Tiber which had obviously been made in Rome as a counterpart to that of the Nile; the difference between the two is plain enough. They must have adorned a great shrine in that neighbourhood, to Isis and Sarapis, the Egyptian divinities who came over from the shores of the Nile to those of the Tiber during the time of the Roman emperors when all foreign gods found a home in Rome. Both statues were immediately brought to the Vatican, whence, under Napoleon, they travelled to the Louvre, and the Nile only has come back.

That church of "Santa Maria sopra Minerva" takes its name from a statue of Minerva which was found close by, and which must have stood in a temple at this spot dedicated to that goddess, perhaps as cultus image. This is the "Minerva Giustiniani"—so called because it was once in the possession of the Giustiniani family—which stands in the next niche but two to the left **(No. 114)**. The virgin daughter of Zeus is not represented here as the warlike goddess of battle, but as the protectress of intellectual activity, herself lost in thought. Something even in her outward appearance—the full folds of the garment, for instance—shows that she is not ready for the violent movements of conflict. She appears, indeed, adorned with her weapons, but it is doubtful whether in the original the scaled breastplate of the Ægis with the head of Medusa and the encircling snakes was worn; in the Capitoline Museum we shall see another copy of the same work in which the Ægis is absent (p. 181). Below curls the sacred snake which marks the goddess as patroness of Athens. The figure does not bear the stamp of a powerful artistic individuality or of a great

period, but in addition to the nobility of its exterior it contains an element which holds us captive; the figure is full of a feeling which communicates itself directly to the beholder, and although this expression of feeling may seem slight compared with works by Praxiteles, yet the original, which we must imagine in bronze, was assuredly the creation of a master who in the matter of date stood at no very vast distance from him.

On the right of the Minerva is the charming head of a young goddess wearing a high diadem adorned with sprays and belonging to the Hellenistic period **(No. 112)**; by the wreath on the diadem we may probably recognise Persephone, the daughter of Demeter, who, from that lower world where she is compelled to spend the winter, returns to her mother every spring, with the reawakening of nature.

To return, however, from the fabled world of the gods into that of human reality, let us go to the end of the room on the right, and stand before the statue of Demosthenes **(No. 42)**, the man who by the power of his words roused Athens to a fruitless struggle for freedom against Philip of Macedon, and who, when his fatherland was lost, put himself to death in despair. In the statue the hands holding the scroll are restored; the hands of another copy have fortunately been lately discovered, and a cast of them has been applied to the statue (figs. 16, 17). Not only does the effect gain far more firmness, but also we are enabled to say with certainty that the figure is a copy of a bronze statue erected by the Athenians to their dead hero in the year 280 B.C., and that the artist was one Polyeuctus, for this very theme of the clasped hands

Fig. 16.—Statue of Demosthenes.

is recorded to have characterised that statue. Demosthenes was represented as a mourning patriot. "It is surely impossible for simplicity and absence of adornment, not to say indigence of outward appearance, to be more sharply characterised than is the case here. This leading note of the statue is in complete accord with the expression of the face. What else indeed could we expect of the man who, according to the expression of Æschines, wept more readily than others laughed? Everything is grave even to gloom, everything austere, full of

tense thought and energetic will; no trace intervenes of a lighter nature or of fluent cleverness. The struggles which Demosthenes had to sustain his whole life long against the imperfection of his own capacities, against unfaithful guardians, against political opponents and foreign enemies have imprinted themselves in sharp characters upon his face. In the dry features, devoid of any vivacity, we seem to see the bemocked water-drinker; in the ill-shaped mouth, the man who only by degrees wrested from nature his oratorical power (Demosthenes stuttered); in the whole ungainly attitude and the stiff position of the arms we fancy that we still behold a trace of those difficulties in the way of his public appearance which as a young man he had to overcome. Most of all, however, this iron-hard aspect expresses that crushing power of patriotic convic-

FIG. 17.—Statue of Demosthenes.

tion, that implacable struggle against the foes of his country, within and without, which makes up the whole life of Demosthenes. Perfectly appropriate to this lean, feeble body and this energy of spirit are the words of the epigram which the Athenians set under his portrait—

> 'Never, had thine arm been mighty as thy mood,
> Had Greece been by the Mars of Macedon subdued.'"
>
> —MICHAELIS.

How different an image do we encounter if we walk up this row again, in the statue of the Emperor Augustus **(No. 14)**. There the despairing defender of the bygone greatness and freedom of Athens, here in brilliant glory the man who brought Rome under the yoke and made her happy, her first Emperor and the founder of her world-wide rule (fig. 18). He stands as *Imperator* in splendid armour, his right arm raised in the attitude of official speech to his army. Nothing of human fate is legible in his countenance; we only recognise the distinguished physiognomy of the Emperor by the general features, the fullness of which has begun to be wasted by approaching age. The reliefs on his cuirass, however, tell something of the world and of history; at the top we behold Cœlus, the god of heaven, stretching out of the clouds; below him on the left drives the Sun-god with his four horses, preceded by the goddess of the morning dew (she is pouring it from a little pitcher) and by the morning-glow, a figure with a large torch, who arises immediately behind the other. As heaven is depicted above, so is the earth, in the shape of a reclining goddess, below; she holds the horn of plenty as a

FIG. 18.—Statue of the Emperor Augustus.

symbol of inexhaustible fertility, and the two children mark her as mother of the human race. On her right and left stand Apollo and Artemis. Apollo was the especial patron of Augustus, who himself was honoured as a new Apollo. In the centre stands a youth in full armour accompanied by a dog, and opposite to him a barbarian lowering a Roman standard in order to lay it in the outstretched right hand of the youth. This is Mars, the Roman god of war and protector of the Empire; the watchful dogs were sacred to him. The barbarian is a Parthian, and the scene refers to the surrender of the standards which had formerly been torn from the legions of Crassus by the Parthians. The attainment of this restoration, the obliteration of the disgrace, and the pacifying at the same time of the Empire in the East, was one of the most important of the achievements of Augustus. On the right and left sit figures mourning; they are women, but dressed in a masculine manner, like the Amazons, and are thereby recognisable as personifications of two nations; their grief shows that they are conquered. The figure on the right may be known, by the dragon on the trumpet and the wild boar on the standard, as Gallia; that on the left by the elaborately decorated sword, as Hispania. Both nations had submitted to Augustus after prolonged resistance, and he had thus succeeded in securing peace and prosperity over the whole vast Empire from the extreme east to the extreme west. The Emperor celebrated this triumph by raising, in the year 9 B.C., an altar to the Goddess of Peace, considerable remains of which we shall find in the Museum of the Terme (p. 259). At just that time this figure, which was found near Primaporta,

among the ruins of a villa belonging to Livia, the wife of Augustus, must have been made. In place of a prop we perceive against the right leg a dolphin, ridden by a Cupid; this reminds us that the family of the Julii, into which Augustus had been adopted by Julius Cæsar, attributed its origin to Iulus, the son of Æneas and grandson of Aphrodite. Virgil in his "Æneid" had sung of this origin, while such thoughts as are aroused by the decorations of the cuirass appear frequently in Horace's odes.

When the statue was recovered, the colours, of which only traces can now be seen, glowed in all their brightness; the real cuirass we must imagine wrought in metal with the figures enamelled.

No. 26 shows us an Emperor in the dress of a civilian, that is to say in tunic and toga; it is the benevolent Titus, who here stands opposite to his notorious daughter Julia. Among the busts, **No. 18** is the feeble Claudius; **48,** with the dispassionate, resolute expression, Trajan; **81,** opposite, his successor, Hadrian, with a well-cared-for, slightly puffy countenance, and subtle, ironical lips; and lastly, **124,** comes Philippus Arabs, an emperor of the third century, a powerful character-portrait, from a period, moreover, when all other manifestations of art had already fallen to their lowest point. In fact the Romans at all times attained their highest level in portraiture, and even the busts which have not been identified should not be neglected; they relate more of human history than many a detailed description. Particular attention should be paid to the old man whose portrait stands next to Demosthenes on the right **(No. 60).** "The Roman here represented was

evidently one of those clever, sceptical, cultured men, tinged with Epicureanism, who were characteristic of the transition period between the Republic and the Empire. The sarcastic air in the lines about the mouth reveal the character of the man" (Helbig). None of the trifling accidents of development is passed over in this head, even to the wart on the right cheek. This matter-of-fact, often pitiless, realism marks the whole Roman art of portraiture, except when it is idealising, as in the official likenesses of emperors.

A nation that had waged as many wars as the Romans, had opportunities often enough of representing its enemies also; and the distinguished manner in which this was accomplished bears witness to the breadth and seriousness of Roman perception. Three such representations are to be seen here in **Nos. 9, 118,** and **127,** heads of Dacian prisoners, the first and third being from the Forum of Trajan. That Emperor was twice at war with the Dacian people settled in the districts of the Danube, and these wars are depicted on the reliefs of the Column of Trajan. The wild, determined character of the race is admirably and largely portrayed in these three heads; strength of will and grief at the dishonour of captivity look out from the ugly, barbarian features; and at the same time the more restrained temperament of the aristocrat (in the cap) is plainly differentiated from the less controlled nature of the other two; yet these heads belonged to figures which were merely meant to serve a decorative purpose.

MUSEO CHIARAMONTI.—We now enter the Museo Chiaramonti, in which, as in a storehouse,

a vast number of fragments—mainly unimportant—are collected together. The attentive eye, however, will discover even here, and especially among the ornaments, much that is charming, though we must pass it over. At the beginning we may remark, since we have just been speaking of the Romans, the two tombstones marked **Nos. 6,** and **60 E ;** they were set up at tombs along the great highways, such as the Via Appia; and while the busts in the Braccio Nuovo represented emperors and distinguished people, the families who are immortalised here evidently belonged to the lower middle-class. Reliefs of this kind, from graves, have been found in great numbers, and all of them repeat with like monotony the same stiff series which recalls but too closely a family photograph from some provincial town; rarely is there any attempt at grouping, as there is in the former of the above-mentioned reliefs, where the artist has at least attempted to represent the intimate relationship of this little family. How great is the difference if we recall the Greek tombstones, with their delicate motives, and their abundant tenderness of feeling; never do we find a realistic portrait in them—two worlds are here face to face. The feeling of the early Italian Renaissance was akin to that of the Romans, it decked graves with portraits and with everyday representations of the dead man's calling; the later Renaissance with its striving after the type, the universally human, comes once more nearer to Greek art—we may recollect the graves of the Medici. The second of our reliefs is further interesting because the head of the man has been modelled from the death-mask, again a characteristic trait.

On the right and left, built into the wall—represent-

ing Cupids hunting—are two fragments of a frieze. Many remnants of the same frieze may be seen farther on; all of them come from the domed hall in the great palace of the Villa Adriana.

No. 70 is a delicate fragment from a Hellenistic relief; Priapus, with a cap and a goat's beard, is looking at himself in a mirror.

No. 107 is one of the heads that some people have desired to identify as Julius Cæsar, although his intellectual physiognomy cannot be recognised in these features.

No. 122 is a graceful representation of Artemis as a huntress; the extremities are modern. The ancient part is carved with such a flow that the piece may fairly be accepted as a Greek work if not actually executed by the original artist. We give as frontispiece to this book an illustration of a statuette, from which a perfect idea of the composition may be gained. The huntress stands idly leaning against a tree-trunk, her right hand rests on her hip, the graceful little head is upturned as she follows with her eyes the flight of the birds. The goddess is here represented as a quite young girl still undeveloped. We have every reason for attributing this charming creation to Lysippus or to one of his nearest pupils.

No. 135 is a characteristic, broadly worked head of a weather-beaten Roman of the Republican period.

No. 144 appears on the right in the illustration (fig. 19). The soft features of the face, the narrow moist eyes, and slightly opened, voluptuous mouth, in which the teeth are visible, reveal a strong animal sensuality. The effect is heightened by the lively sideward glance (as though some object had aroused both attention and desire), and by the disorder of the beard,

FIG. 19.—Poseidon Hephæstus Dionysus
(after Brunn-Bruckmann: "Denkmäler der griechischen und römischen Skulptur").

which grows tangled and uncared for. And yet a noble creature is here represented, for the features are distinguished, the skull is well developed, and the long hair at the back is carefully wound round a fillet which encircles the whole head. Upon the brow is a curious prominence covered with little tufts of hair, which are clearly divided off from all the other hair on the head. That is not human; and only in one animal do we find anything of the kind—in the bull, which has this same prominence between his horns. What demoniacal being then is here represented? The irresistible strength and great generative power of the bull appeared to men of the earliest ages as something divine, and so they conceived the god, Dionysus, to whom they attributed these two characteristics, in the shape of a bull. Art, as it developed, represented the god as a man, but readily made use of former conceptions, and added traces of the animal to the human form, nay, often attempted to approximate the human to the animal conformation in order to bring out more convincingly the demoniacal character of the divinity. Here the artist reminds us only by this projecting hair that Dionysus, for he it is who is portrayed, had an animal past; even the horns, repeatedly found elsewhere, were too much for him; but all the more plainly has he marked the inexhaustible procreative power of the god by the mould and expression of the face. The original of this well-sculptured terminal bust was probably produced about the beginning of the fourth century B.C.

No. 176 is one of the daughters of Niobe fleeing to her mother (fig. 20); the meaning can be perceived by a comparison with the corresponding figure in the

famous group of the children of Niobe now in the Uffizi. In their main features the two figures correspond precisely; but closer examination shows not only that the Vatican statue is immeasurably superior artistically, but also that there are differences in the dress and in the method of its representation. Although the Florentine statue is probably truer to the original in these details, it is only from the figure before us that we can gain an idea of how beautiful the original conception was. In order to approach the original more closely still, a cast of the Florentine head has been set on the Vatican body, and gives a considerably more lifelike effect (fig. 21). The movement brings into wonderful contrast the forward rush, and the strong backward swing of the flying garments. The whole composition divides itself into three great masses, the first being the lower portion in which all the lines flow downwards with a slight curve; these lines are suddenly cut by the horizontal backward fling of the cloak, which formerly

FIG. 20.—Daughter of Niobe (Uffizi, Florence).

Fig. 21.—Daughter of Niobe (restored cast in the Cast Museum, Prague).

had another piece, blown out like a sail, on the left, and held in the maiden's right hand; above this division comes the upper part, richer in detail of forms and folds. The head is raised in terror, and its speaking yet nobly restrained expression imparts to the powerful harmony of external motives a dominating note of profound emotion. In front of the original, in Rome, a doubt was expressed as to whether the sculptor was Praxiteles

or Scopas; we, at the present day, should have to declare for Scopas, on account of the forms of the heads preserved. The degree to which this figure is still kept "in the flat" is striking and characteristic; and we may remark the same thing of the other Niobids. The advances made by Lysippus had not penetrated into the being of the sculptor of this group, although he must have witnessed them. **No. 198** and **No. 230** are two beautiful examples of Roman altars for graves. Upon the second stands **No. 229,** a remarkable piece of sculpture in which the difference between the heads in archaic and in fully developed art can be studied. Two heads of Silenus are placed back to back; the archaic one may be known by the mask-like conformation, the quiet modelling, the flatness of the wide-open eyes, and the conventionalised hair and beard, which form a single mass; in the other we behold a lifelike head, richly modelled, with deep-sunk, effectively shaded eyes, and a free natural representation of the hair and beard, the locks of which part loosely one from another. Here, too, as in the case of Lysippus, we see the advance from a flat to a solid rendering of the object, from calm simplicity to extreme differentiation, from strict convention to realistic imitation. **No. 241,** a mother-goddess, although of bad workmanship, is noticeable on account of the extreme rarity of the subject; we may recall the goddess of the earth, with the children, upon the breastplate of Augustus. **No. 263** is an excellent portrait of a lady of the time of Trajan. **No. 294,** an imposing figure of the valiant hero Heracles, from an original belonging to the early period of Lysippus. On its immediate right stands a torso of the Doryphoros

of Polycletus. The two should be compared in order to understand in what points the sculptor of the Heracles shows himself dependent upon the older work and in what he shows himself a child of a later period, and especially of the Lysippian circle. The torso standing on the left may well lead us on to further comparisons; it comes from a figure by Praxiteles. **No. 354** is a graceful statue of Athena; the right hand should hold the spear, and the shield should be larger. The face shows features that we know from later Praxitelean works; no trace now remains of the great goddess; she has become a charming maiden, of whom we no longer believe that she would make serious use of her weapons. We may recall the Artemis **(No. 122)**. A similar development may be remarked in Christian art in representations of the Madonna.

No. 360 shows a slab of relief upon which three female figures are moving with measured steps towards the left, while holding each other by the hand; the broad, thick-set bodies with their heavy motion, the broad planes of the faces, framed in severely conventional hair, the stiff fall of the garments, and the zigzag of the folds tell us that a work belonging to the close of the archaic period is before us; that it was celebrated, several repetitions, some of them found in Athens, testify; and only from these is it possible to identify this as the copy of a relief representing the Charites, the goddesses of grace, which was let into the wall at the entrance of the Athenian Acropolis and which was sculptured, according to tradition, by no less a person than Socrates, who used the chisel in his youth: without a clue no one would have guessed these

to be the Graces. And yet the sculptor has tried, to the best of his power, to bring out their character. Girls in Greece still dance their rounds, stepping one behind another as here; and the goddesses, executing what was, even then, a delight to men, are displaying grace and favour. We may notice, moreover, how the position is varied, in regard, at least, to the upper part of the body, while all the feet are in profile, so as to emphasise the onward movement of the dance. Variety is also given, to the attire and the fashion of the hair, and all the things by which women know how to enhance their own charms. What is lacking—though not generally lacking in archaic works, especially those of Attica—is precisely grace. Shall we credit the great philosopher with this shortcoming and not regret that he early abandoned the chisel? The work, however, must have been produced at a time when Socrates was still in swaddling clothes, and some coincidence may have given rise to the legend.

No. 363 is a severe, almost morose female head; compare, in advance, p. 166 and the following pages, p. 229 and p. 260. **No. 372,** a fine fragment of a relief of a horseman, was long supposed to be a part of the Parthenon frieze until it was observed to be carved in Bœotian limestone. It dates, however, from the period of the Parthenon, and is a testimony to the powerful influence of Attic art beyond the borders of Attica; but the Bœotian does not attain to the same intensity of life as the Athenian artists. **No. 400** and **No. 494**—both Tiberius—are examples of the way in which the Emperors were idealised in official portraits—or in other words were deprived of every individual trait. **No. 423** is a splendid Roman youth; and

417 and **419** are simple boys belonging to a noble family. **No. 420** (see the central illustration on p. 39) is a terminal bust, the head of which is recognisable, by the conical felt cap, as Hephæstus, the god of craftsmen. Faithfully following the model of old Homer, the sculptor has given to the mechanic among the gods a broad, almost blunt countenance, which, in comparison with other Olympians, altogether lacks refinement and cultivation—thick clusters of hair which seem matted together with dust from the workshop, and a simple, good-humoured, but unintellectual expression.

The fine head—**No. 441**—long passed for a portrait of Alcibiades, until more exact knowledge of the history of artistic development made it clear that the original of this head could not have been made until after his death. Since that time vain efforts have been made to identify the person represented. The features are almost ideal; the mouth alone gives an impression of individuality. In any case the head is a characteristic work of Attic art from the very best Praxitelean period.

No. 465 is part of a relief; a piece of the background on the right, and the torso of a seated woman, wearing a full garment, are all that remain. We can still recognise the seat of the arm-chair, and beneath it may be seen the upper part of a work-basket, such as we see elsewhere beneath the chairs of women. One of the legs was evidently crossed over the other; the left hand rests with full palm on the seat, so that the line of the missing arm is easy to determine (fig. 22). In the "Galleria delle Statue" we shall find a replica of this figure in better preservation but much restored; there, however, we can see that the

right arm was resting on the elbow and that the hand approached the bent head, which is antique, but which belongs to a different figure. The head that really belongs to this composition was successfully identified many years ago, and our illustration gives a cast of the two parts put together. It is marvellous how much the figure gains in unity and depth of feeling; it now reveals for the first time its peculiar, austere charm; the whole figure has an expression of concentrated melancholy. It was famous in ancient times; a series of little representations from the Odyssey have utilised it as an image of Penelope, the chaste and faithful wife, longing for the return of her husband; and, indeed, we can scarcely conceive a more profound expression of her entity. Yet it is doubtful whether this was the artist's intention. The relief was pro-

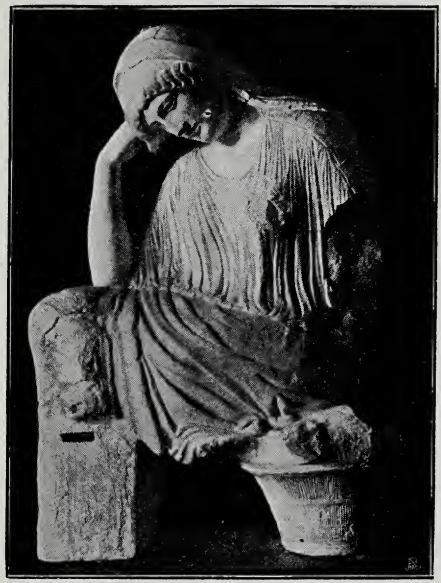


FIG. 22.—Penelope (restored cast in the Cast Museum, Vienna).

duced at the end of the archaic period, and was probably its most deeply felt work. A monumental representation of that particular subject is not probable at that period, but it is possible that the relief was intended to adorn a grave and that the authors of the smaller works mentioned above drew their inspiration from it.

No. 508, the head of an intellectual and highly strung individual has recently been identified as the portrait of the comedy writer, Menander. (See p. 87.) **Nos. 510a** and **512** are two excellent portraits of the Republican period, evidently members of the same family. The one appears energetic and unscrupulous, the other, weaker and more passionate.

No. 535: This wild head, flung back upon the neck in the throes of death, comes from an extremely agitated composition (the bust is modern); the barbarian type being recognisably Gallic, while the marble is "Pergamene," we evidently have here a remnant of the great monument of victory which was set up by King Attalos, and of which we shall learn more in the Capitoline Museum and the *Museo delle Terme* (pp. 195, etc., also pp. 264, etc.). When we come to those works we shall recall the remorseless realism with which the uncontrolled suffering of a baser nature is here presented. The Gaul may be known for a follower of low rank by his beard; the nobles wore only a moustache.

No. 561, which is placed on a fine sepulchral altar, is an excellent portrait belonging to the period of Trajan,—a comfortable old gentleman, with a kindly, observant look in the eyes, and a sly, sarcastic touch about the mouth.

No. 563: fragment of an original Greek relief with a graceful representation of three dancing maidens, the movements being varied, as in the relief of the Charites. **No. 596** is again the fragment of a Greek relief, the subject of which only becomes comprehensible on comparison with a relief in Naples (fig. 23). In both we have a man and woman on a couch; his attitude is the same, but she in this one is sitting, while in the Naples example she is reclining. In the fragment a little boy is squatting and busying himself with a large foot; in the other version his place is taken by a stooping Satyr, and the foot, in the one as in the other, belongs to the bearded Dionysus, whose massive bulk is with difficulty supported by another Satyr. The God is followed by his troup, and on the left of the fragment there is also an eager boy hurrying up with a goblet. The subject is the unexpected visit with which Dionysus honours a victorious poet, who, on the evening of the festival day, is celebrating his victory in charming company. The romantic phantasy of this delightful theme would be enough to tell us that it arose in the Hellenistic period, even if the flowing, pictorial quality of the relief, did not confirm the fact. The piece from which our fragment comes must have been one of the most delicate and original.

No. 607 (see head to the left of illustration on p. 39). We have already remarked more than once how the conception of the gods altered in course of time; more of the human enters into their presentment, and so it is not to be wondered at if we see Poseidon, the lord of the sea and the brother of Zeus, figured here as an old weather-beaten sailor with whose damp locks the stormy winds are playing. These

furrowed features, amid which the little watchful eyes

FIG. 23.—The Visit of Dionysus (Hellenistic Relief in the Museum of Naples).

lie embedded between deep wrinkles, tell of many trials and battles. The nose is slightly curved and drawn

inward, a mark of violent temperament. The thin lips give firmness to the whole expression, and in the turn of the head lies a strong suppressed energy. It is a magnificently characteristic head, though it be raised far above humanity by the monumental cast of the forms.

No. 636: Heracles secretly became the father, by Auge, the daughter of an Arcadian king, of Telephus, whom her angry father caused to be exposed on the wooded mountains. After a long absence Heracles returns and finds the child reared by a doe in the forest. Here the hero has taken his little son on his arm and made him as soft a seat as possible with the hide of the Nemean lion. But he is paying remarkably little attention to his offspring, and the boy, with his unchildlike attitude and theatrical wig excites our curiosity. The explanation is given by a statue in the Villa Albani, in which the club rests on the right arm (fig. 24). Obviously the child, which is thus patched on, was a later addition, and his curls tell us where that was done; they remind us of the wig-like hair in the altar-relief from Pergamon, at Berlin. Now, in Pergamon, particular interest was felt in Telephus, who, according to mythology, was King of Pergamon and was honoured by its inhabitants as a divinity. But at the time when this figure was made, creative artistic power was beginning to flag beneath the oppressive abundance of the great works of the past, and people contented themselves with simply fitting on the child to an older statue of Heracles. Every other particular would lead us to attribute the figure to the period and school of Praxiteles; the head is closely akin to that of the Hermes at Olympia, but the whole conforma-

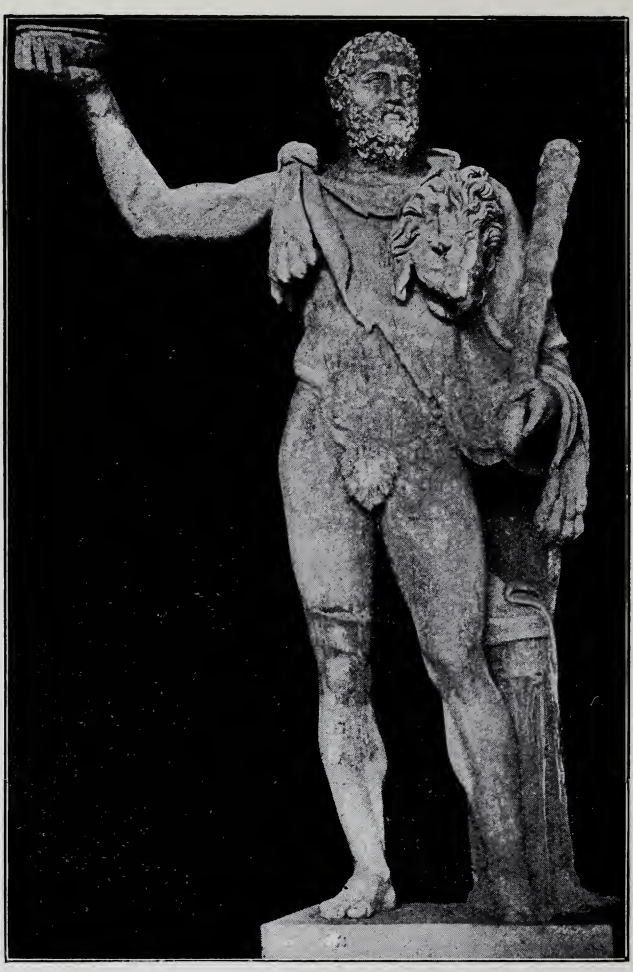


Fig. 24.—Statue of Heracles (Villa Albani).

tion has been heightened from the elegant and youthful into the powerful and virile; the position and bearing, too, of the athletic body bespeak the firm self-confidence of the mighty warrior. The arrangement of the lion's skin with the head and its circle of mane is decoratively very effective. In the statue of the Villa Albani the right arm is raised, and the restorer has placed a goblet of wine in the hand, but it was more probable that the hand was raising a wreath towards the head; the hero is conceived as a conqueror, unbowed by the burden of the conflicts sustained. We may remember that other contemporary statue in this same gallery **(No. 294)** which we attributed to the school of Lysippus; there the gigantic hero was characterised by bodily strength and suppleness of movement, but we miss any spiritual expression in his face. We may also remember how Lysippus has represented the hero at the end of his career oppressed by years of labour and by accumulated sorrow (p. 17). Finally, let us turn the pages and look at the statue of Heracles which Scopas, an artist of the same period, produced—youthful, full of fiery passion and tense energy, his club shouldered ready for travel, instead of resting easily on the arm (p. 204). Each artist has his different conception and rendering.

No. 638 is a sadly mutilated remnant of a flying female figure, the condition of which is the more to be regretted because what remains gives a high idea of the former value of the whole, for the workmanship is so vigorous and the style so large that we are assuredly looking at a Greek original. The right arm was raised backwards, to spread out the garment as a protection; the head was turned towards the left shoulder. The maiden was fleeing, therefore, from a

pursuer. The composition may be compared with the "daughter of Niobe," in which the whole effect is more splendid; but the unadorned simplicity of this work expresses a grave and stern sense of unsophisticated truth that compels our admiration and respect.

Nos. 642 and **644**: These fragments exemplify very plainly the fate to which ancient remains are exposed. They belonged to two corresponding slabs and were found at the same spot, but other parts have been dispersed to Florence and Munich (figs. 25, 26). The illustrations show how the two reliefs can be almost wholly put together out of the various pieces; in the first we see on the left our **No. 642,** then comes a piece from the Uffizi, the third figure is from the "Glyptothek" of Munich. The second slab begins, on the left, with our **No. 644,** and the third figure is now in the Uffizi joined with that other piece into an impossible composition. The result of this restoration is marvellous; on each, three maidens are advancing in the same direction and in dance measure; the variation of their movements and costume recall the archaic relief of the Charites. How lightly they dance along, as though winged; how airily their garments flutter in the wind. Eager and upright advances the first of each triad; the second follows, in active movement, half turning back, while the third follows, more gently self-contained, and with a more relaxed bearing. The middle figure of the first slab is a marvel of art; the girl who dances before her holds in her left hand three ripe ears of corn, and this marks the three as the Horæ, the goddesses who, in the course of the year, bring blossom and fruit. The third upon the other slab pours from a little pitcher a liquid that runs down in long waves; we remember that

FIG. 25.—The Horai.*

FIG. 26.—The Goddesses of the Dew.*

we saw the same theme upon the cuirass of Augustus; here, too, it is the dew which is dropping on the earth,

* Restorations in private hands, Rome. After F. Hauser: "Disiecta Membra neuattischer Reliefs" in Jahreshefte des oesterr. Archäol. Institutes, vol. vi. pt. 1.

and the three are goddesses of the dew, gracious protectresses, like the others, of the growth of flowers and fruits. This exquisite work must have been produced in the middle of the fourth century, at the period when tender grace attained its highest triumph in Greek art.

No. 643 is a maternal figure rising out of the ground and handing a child—how much anxious care is expressed in her attitude!—to a figure standing on the left, while on the right we see the foot of a third. It is the goddess of the earth, Ge, who is rising up; she has nursed the child of Hephæstus, who was standing leaning against a pillar on the right, and is now giving it into the care of Athena. The composition—compare it with the reliefs on pp. 142-145—dates from the end of the fifth century.

The statue numbered **682** represents the Emperor Antoninus Pius, the predecessor of Marcus Aurelius. **No. 688** has been called a head of Cicero; it resembles only slightly a portrait of the great orator identified by an inscription. But it dates from that period of the transition from the Republic to the Empire in which we constantly meet similar types of well-cared-for, and evidently highly cultured gentlemen. We may recall the far more distinguished portrait in the Braccio Nuovo **(No. 60)**.

No. 704: When Odysseus and his companions dwelt in the cave of the one-eyed Cyclops Polyphemus who ate two of the Greek hero's comrades morning and evening, he conceived the plan of burning out the giant's eye, after making him drunk with wine, of which he had brought a skinful with him. The crucial moment in which the hero approaches the monster with the wine was represented by a sculptor

of the Hellenistic period in a group of many figures, of which the Odysseus is here preserved in a clever copy (fig. 27). The arms are restored; both must have been stretched obliquely forward, and the two hands must have held a great bowl, large enough for the giant. Odysseus is fully aware of his dangerous situation; the Cyclops might easily seize him instead of the bowl; he stands therefore with his right foot so far out that at the slightest threatening look from Polyphemus he can make a turn to the right. And now let us consider the head with its laboured features and the tense, watchful gaze of the deep-set eyes; this is a thorough image of the Homeric hero with all his woes and battles and his invincible presence of mind.

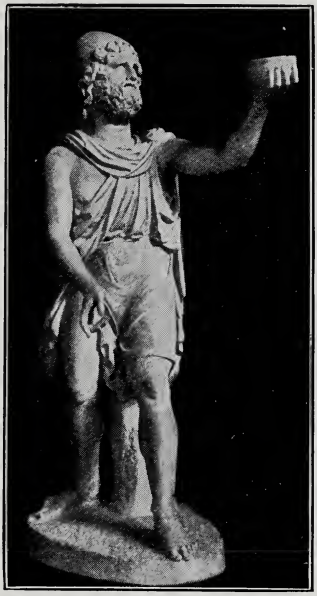


FIG. 27.—Statuette of Odysseus.

Finally, let us notice the delicate relief, **No. 708**; it represents a boy-satyr who is turning on his own axis to inspect his little tail. The humorous theme is borrowed from sculpture in the round; but the arms of such copies as remained were lost (see p. 255), and the meaning was only recognised with the assistance of this relief.

GIARDINO DELLA PIGNA.—On entering the Giardino della Pigna we find facing the tribune on the right the great bronze pine-cone from which this courtyard takes its name. According to the inscription on its lower rim it is the work of one P. Cincius Salvius. It was formerly conjectured that it once stood on the roof of the Pantheon of Augustus, and that subsequently, having been thrown down by lightning, it was pierced by many holes and served as a fountain; this, however, was evidently its original purpose. In the Middle Ages it was set up in the court of the then existing Church of St Peter. On the right and left of it we see two peacocks; they originally adorned the railing that enclosed the mausoleum of the Emperor Hadrian; and at a later period they ornamented that same tabernacle in front of the old St Peter's (fig. 28). The peacock was a symbol, among the

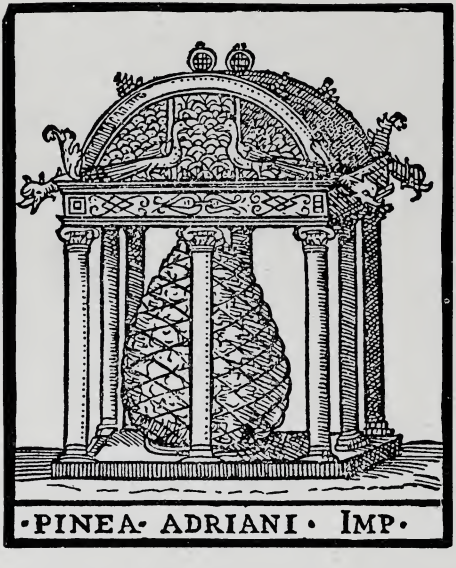


FIG. 28.—Tabernacle in the Forecourt of Old St Peter's, after Ferucci-Marliani: "Topographia," 1588.

ancients, of apotheosis. Behind the "Pigna" we see the pedestal of the column of Antoninus Pius, which once stood near the Piazza Montecitorio; it ranked next to those of Trajan and of Marcus Aurelius, but its shaft was not decorated, as was the case with the other two, with reliefs. Above the capital stood the figure of the deified emperor. On the front of the pedestal we see the apotheosis of the Emperor and of his consort, Faustina. On each side, military manœuvres which took place at the funeral ceremony are represented in a singularly artless manner and with precise repetitions. On the back is the inscription.

THE BELVEDERE.—We return to the Museo Chiaramonti, mount the steps, and now enter the oldest part of the Vatican collections, the Belvedere. In the first little room we remark, on the left, a sarcophagus of simple, severe shape, fashioned like a great altar. It is made of peperino, a volcanic stone of which a quarry is to be seen at Marino. On the front is a Latin inscription, in the old national Saturnian metre, which runs thus in translation :—

CORNELIUS LUCIUS—SCIPIO BARBATUS
SON OF HIS FATHER GNÆVOS—A MAN AS CLEVER AS BRAVE.
WHOSE HANDSOME APPEARANCE—WAS IN HARMONY
WITH HIS VIRTUE.
WHO WAS CONSUL AND CENSOR—AMONG YOU, AS
WELL AS ÆDILE,
TAURASIA, CIDAUNIA—HE CAPTURED IN SAMNIUM,
UTTERLY OVERCOMES LUCANIA—AND BRINGS AWAY HOSTAGES.

The consulate of this Scipio falls in the year 298

B.C. The sarcophagus, as well as all the surrounding inscriptions let into the walls, come from the graves of the Scipios, which are still accessible at the present day; thus, this memorial is venerable to us not only on account of its antiquity and noble form, but also as a reminder of that great family.

In the centre of the room stands a celebrated work, the "Torso of the Belvedere" (fig. 29), which still commands our admiration, although we no longer yield it in such extravagant measure as artists and lovers of art unanimously did from the days of Michael Angelo to those of Winckelmann. At that time there was still lacking knowledge of the sculptures of the Parthenon, in comparison with which so many works of art are since reduced in value. Listen to Brunn's classical verdict: "The design of all the forms (of the torso) is large, and throughout of the style which is generally described as ideal. All the masses are indicated in the right place and the right proportions; all the more casual detail is left out; . . . but if we pass on to consider the individual forms, we must acknowledge that their special character has not always been clearly and sharply grasped. In the figures of the Parthenon not only are we able to recognise each muscle by its main direction and its contraction, but each form also is separated in its contours and limits from the others, so that we seem to see the line of division through the cover of skin, and that too despite the finest and most delicate transitions. . . . The contours of the forms (in the torso) never meet in definite lines but are lost in a connecting plane, and necessarily appear a little obliterated. In like

manner the position of the muscles is, it is true, correctly indicated on the whole, but we cannot distinguish the particular kind of contraction—we might say, the individual nature of the muscle. For that reason the muscles lack elasticity in spite of their powerful conformation, and upon elasticity alone rests the possibility of a great development of strength." We should not arrive at an essentially different judgment if we were to compare the torso with the Apoxyomenos of Lysippus, which had not been discovered in Wickelmann's day. That comparison would not be unjust to the sculptor (he was, according to an inscription on the face of the rocky seat, Apollonius,

FIG. 29.—Torso of the Belvedere.

an Athenian, son of one Nestor), for the attempt to follow the nobler style of the older art in opposition to the fantastic exaggerations of the late Hellenistic period is evident in his work; he belonged to the classic and eclectic branch of Attic art which flourished in the last century before the Christian era, and which may be compared in more than one respect with the school of the Caracci, in the second half of the sixteenth century. The true restoration and original meaning of the torso seem likely to remain a riddle. All attempts to interpret it have hitherto failed; only negatively has anything been established. From the animal's skin the torso was formerly called Heracles, but it has now been recognised that this skin cannot be that of a lion; it is too small, there are no traces of a mane, and the tail has no tassel.

In the centre of the next room but one we see a poor copy of the statue of the young hero Meleager. His myth is as follows: Artemis, being offended, had sent a mighty wild boar into his country, Calydon, and a great number of heroes appeared to fight it, with whom came also Atalanta, daughter of the King of Tegea, who was a skilled huntress. For her Meleager conceived a deep passion, and to her he assigned, upon the slaying of the boar, the trophies of the beast's head and skin; but the brothers of his mother disputed these with her. In the fight that suddenly breaks out Meleager slew his uncles; his mother in her anger at their death flung into the flames a stake of wood with which the hero's life was, according to a prophecy, linked, and his life ended with the burning of it. The melancholy fate of this passionate youth, who had to leave the light of the sun just when love had kindled his heart, and

before he had tasted its sweet joy, had been the theme of poets and sculptors even before the master who created the original of our statue embodied his image in this incomparable figure. It should be completed by a hunting spear on the left side; the head of this leaned against the shoulder which is covered by the garment; the left hand held it halfway down, while the end rested on the ground near the foot. It can hardly be said to serve as a support to the body, which rises in an easy, elastic curve. In these noble, supple limbs the mighty hunter shows himself; but in the head, turned proudly aside, and especially in the eyes, which look dreamily into the distance, there is an expression of profound yearning

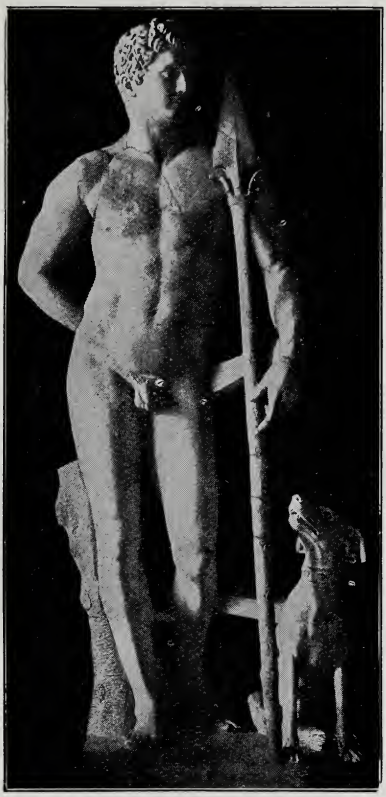


FIG. 30.—Statue of Meleager (Berlin).

and of dark melancholy that recalls his love and his sad fate. It is true that the workmanship of the Vatican copy is so smooth and empty as to make it appear we have read too much meaning into this work; but let us examine the splendid head of Meleager (fig. 31) from the Villa Medici, where it is set upon a statue of Apollo; the workmanship is so full of life and at the same time so large and simple that it has been thought to belong possibly to the original itself. While the sculptor of the Vatican copy was unable to render the profundity of his model, he has added to it in external details; for certainly there was no such wretchedly shaped dog beside the original nor yet any rock with the repulsively aggressive head of a boar; probably, too, the cloak fluttering in the wind, which produces the effect of a bit of superfluous technical *bravura*, was absent; in any case it is absent in other, better copies (for example in the one in Berlin, fig. 30). That the original was produced in the

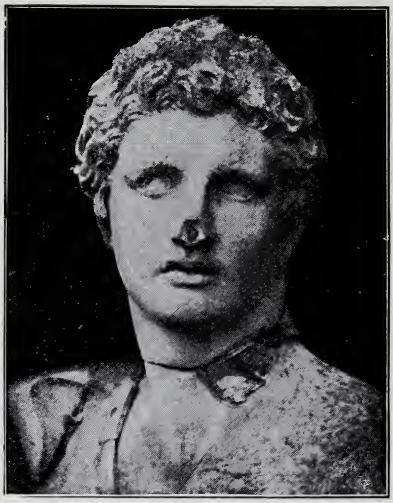


FIG. 31.—Head of Meleager (Villa Medici, Rome).

fourth century we learn from the conformation and position of the body; to judge by the forms of the head it was the creation either of Scopas himself or else of one of his most intimate scholars. The heads of this artist are recognisable in the first place by the individual shape of the eyes, in which may be traced

FIG. 32.—Male Head from Tegea, Athens, after "Antike Denkmäler," vol. I.

his striving after intensity of expression and spiritual emotion. We are familiar with this formation from two male heads from the pediment with the "Hunt of the Calydonian Boar," belonging to a temple of Athena, built by Scopas at Tegea (fig. 32).

We now pass through the central room into the porch of the court, and turn immediately to the left. Before passing through the door here, we should examine the frieze let into the wall above it, an exquisite

piece of Hellenistic art from Southern Italy: Dionysus amid his rollicking Satyrs and Centaurs, himself somewhat heavy with wine, and supported with some difficulty.

We enter and stand before "the Apollo of the Belvedere," as usual only a copy (fig. 33). The god advances with a gliding step; the soles of his feet seem scarcely to touch the earth, his delicately shaped trunk is borne easily on long slender legs; the left arm is extended sideways, out of the line of his advance; the mighty bow was raised menacingly in his hand, and the open quiver shows above his right shoulder; clouds of wrath hang about his eyes, the gaze of which follows the direction of the arm, while the corners of the mouth droop with a touch of proud scorn that tells us how high this glorious deity is raised above the night of baseness against which he turns his threatening weapon. But his being is not given wholly to conflict and destruction; his highest function was to lift the weight of human guilt from the oppressed heart, and to give expiatory release to a tortured soul, and therefore the god also held in his right hand the laurel branch, bound with wool, which he used in accomplishing the expiation at Delphi. The hand is modern; remains of the branch are preserved on the tree stump. Such as we see Apollo here with uplifted bow, a terror to his enemies and a strong shield to those whom he favoured, and with the atoning laurel in his right hand, did Æschylus behold him when he made him go forward with threats to meet the Erinnyes after the absolution of Orestes:—

> "Forth with you. From my temple I dismiss you,
> Begone at once. From this prophetic shrine
> Decamp; or from the golden bow, as swift
> As wind, I let the wingèd dragon fly."

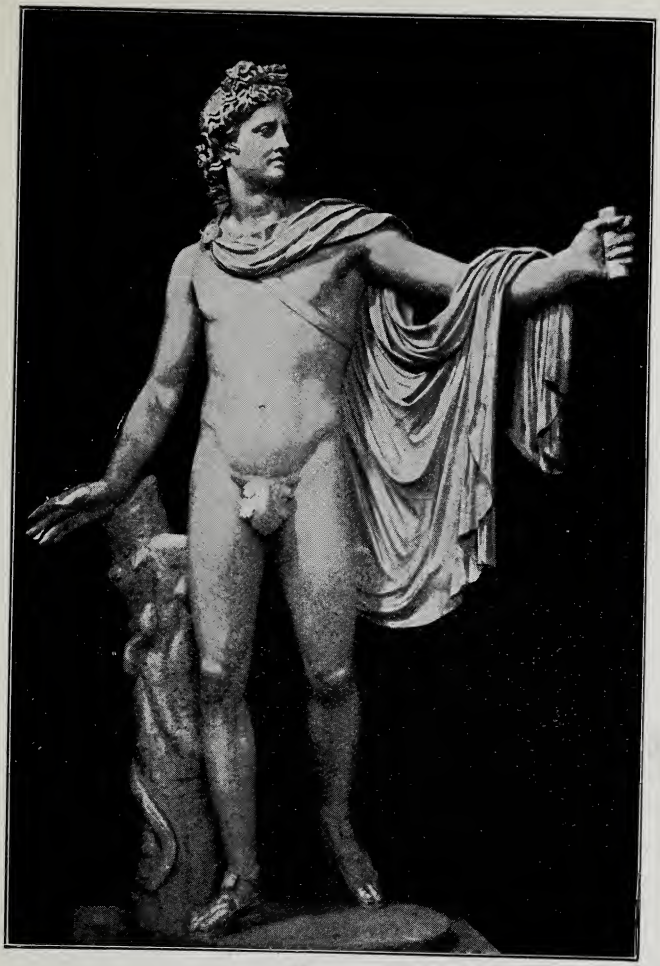


FIG. 33.—The Apollo of the Belvedere.

In this double character Apollo is often characterised by the two attributes of the bow and the laurel; in earlier times he simply held them in his hands (compare p. 277); here everything is turned into dramatic action. Many may even think the emphasis which prevails in the figure somewhat theatrical; for this, the smooth, superficially elegant workmanship of the copy is to blame; the illustration (fig. 34) shows another reproduction of the head, not in such good preservation, but retaining more of the original fire of the expression. Moreover, the original was certainly in bronze; therefore the stump was not there and the motion of the winged steps came out even more strongly. And did the cloak exist in the original? We cannot deny that it does not follow the movement of the god; it hangs like a piece of drapery put there for effect. The copyist needed a support for the projecting arm, and the technical bit of *bravura* would rather have attracted than daunted him. But would not the arm without it stretch too abruptly out of the composition? Perhaps another copy may some day give us the answer to these questions. The creator of the original was an artist of

FIG. 34.—The Steinhäuser Apollo, after "Archäologische Zeitung," vol. 36.

the fourth century. We possess another representation of Apollo by him, which we reproduce here for comparison (fig. 35), since it is in a private German collection and not accessible to everybody. By him is also the celebrated statue of the young Alexander

FIG. 35.—Head of Apollo (belonging to Freiherr von Heyl, Darmstadt).

in the "Glyptothek" at Munich (the head is given on p. 194). All these creations are marked by a romantic tone and a strong tendency to idealise, which were sure to have a great influence upon the art of the succeeding period. This master—we do not yet know whether we are to call him Leochares or Euphranor—appears as an independent personality beside his contemporaries, Lysippus (with the

Fig. 36.—The Hermes Farnese (British Museum).

"Apoxyomenos"), Scopas (with the "Meleager"), and Praxiteles, whose art we are now about to see exemplified in a youthful figure.

If we now cross the court to the cabinet in the opposite corner we see a statue of Hermes which was long falsely known by the name of the Antinoüs of the Belvedere. The illustration (fig. 36) from a better, and better preserved, copy in London enables us to get an idea of the statue in its complete state. The old identification had its reasons. We know Hermes in other places as the winged messenger, the active god of the *palæstra*, with laughing, intelligent eyes; but here his eye turns earthward

with a slight expression of melancholy, and there is something depressed too in the position of the body. And yet his features are as like as a brother's to those of the celebrated "Hermes with the child Dionysus," at Olympia (fig. 37), in which, however, there reigns a sunny and serene grace. We have to remember that Hermes had a grave duty as well assigned to

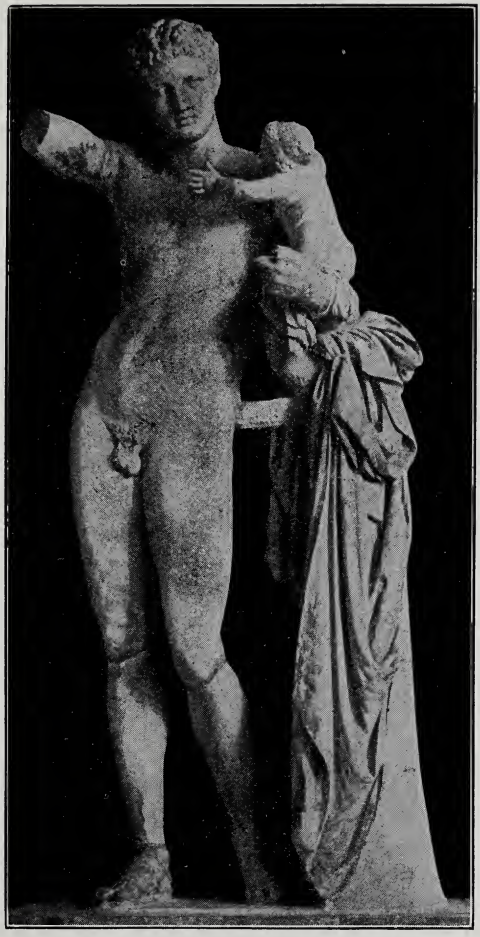


FIG. 37.—Hermes by Praxiteles (Olympia).

him; he accompanies the souls of the dead down to the gates of Hades; the sculptor has presented him here as the silent and solemn guide of the dead, his gaze turned towards the depths, and we may conceive that this character was all the more perfectly expressed in the original because that was executed in dark bronze; in this instance, too, we must imagine the stump away.

If we now compare the Hermes, Apollo, and Meleager with the Apoxyomenos, in regard to the purely formal disposition of the figures, we shall immediately perceive a distinguishing characteristic; all three are composed in one plane, only for one point of view.

We now pass straight out through the opposite door into the cabinet of the Laocoon. We have looked on Apollo himself, here we look upon his work, the presentment of which filled the Greeks with holy awe, while we feel only horror at the monstrous occurrence. Laocoon was a priest of Apollo and had shown disrespect—the poets give varying accounts of its nature—to the god. Many years afterwards punishment overtook him; when he was offering a sacrifice at the altar, assisted by his sons, two immense snakes suddenly appeared, and, according to one legend, killed all three in their coils, but according to another, only the father and one son. The group is built up in front of, and at the side of the altar; the father—who originally wore a wreath—has been standing on the step before it, the smaller son on his left and the bigger one behind him. Then the snakes rush suddenly upon them from the right; all three start back in horror, but all are already enwound; the father is flung back by the shock upon the altar, the younger son lifted up and bitten in the side; his

head sinks back with an expression of anguish, and his failing eyes still seek his father's countenance. The latter struggles in vain against the power of the encircling coils—the snake is just in act to bite on the most sensitive part of the groin; a convulsion is going through the body of the man, and he flings his head back with a gasp, a world of suffering and despair in his features. The elder son is but slightly entangled, and our souls, which are shaken by painful sympathy as we look at the other two, are, in his case, tossed to and fro between dread and hope; it is clear enough that the sculptors—one Agesander with his sons Polydorus and Athenodorus—have followed that version of the legend according to which one son escaped (fig. 38). This dependence upon violent emotion shows us that the work belongs to the Hellenistic period, and the technical mastery of every anatomic detail confirms the date. It is remarkable to find together with this an evident violation of natural appearance; the two sons are formed and proportioned not like boys but like small men. It is not easy to perceive what reasons can have led to this striking deviation; the group could have been just as easily built up, the figure of the father would not have lost any importance if the boys had been represented in conformity with their age. One other point: Lessing began his celebrated book by an inquiry why Laocoon was shown not shrieking but only sighing. The whole analysis falls to the ground, for, as Goethe long ago recognised, Laocoon can neither be shrieking nor sighing; that he is not breathing out but drawing in breath is shown by the indrawn stomach and strongly inflated breast. We may allow ourselves a moment

Fig. 38.—Group of Laocoon and his Sons.

more to appreciate what certainly cost the sculptors most consideration, the grouping. Although the work was produced at a time when the old bonds of strict grouping had long been broken, the composition here is entirely flat, only intended for one point of view; and it cannot be denied that the constraint of this arrangement is but too perceptible. Reflection and calculation reveal themselves in the manner in which the masses are distributed within the triangle of the contour, the apex of which is shifted to one side to avoid too great regularity, and these qualities would be even more visible than they are if the two uplifted arms were not wrongly restored. That of the smaller son should bend at the elbow, and the hand hang limp; the father's also should be bent and the hand come near to the head (an arm in this position—an attempt at the correct restoration, reported to be from Michael Angelo's sketch—lies on the floor of the cabinet). Some local compulsion must have driven the sculptors to this self-restraint. They came from Rhodes. There, in that rich manufacturing city, an individual school had arisen during the Hellenistic period, and held its place beside those of Pergamon and Alexandria (compare p. 233). If we compare the Laocoon with the figures in the great altar frieze in the Pergamon Museum at Berlin we find in the latter a broader and more monumental but still empty style (compare p. 197). In Alexandria, on the other hand, there was a prevalent striving after picturesque softness and exuberance of forms—(as in the Nile)—an inclination to be satisfied with light sketchiness which contrasts decidedly with the sharp finish, the strictly plastic delimitation of all the forms in the Rhodian

works (compare p. 26). In Rome the Laocoon came into the Palace of Titus, among the ruins of which it was discovered on the 14th of January 1506. We cannot nowadays share the unqualified admiration of the Renaissance and of Winckelmann for the group; we should beware, however, of pronouncing superficially against the work and these earlier opinions. We should remember what was said about the Torso of the Belvedere, and should compare with the antique Laocoon Bandinelli's copy of it in the Uffizi: in this many things are enfeebled and others exaggerated, and precisely that which Winckelmann so much admired in the group has escaped—namely, that here as elsewhere, the expression shows, amid all the passions, a great and composed soul.

SALA DEGLI ANIMALI.—We now enter the Sala degli Animali, where we find much that is diverting but does not require special explanation. We should notice **No. 182** next to the door of egress, the head of an ass just beginning to raise his melodious cry; **No. 194,** more to the left, a sow with twelve piglings; opposite, a fountain group: a Sea-Centaur carrying off a Nymph; the two little Cupids are fascinating, one of them pretending that he cannot hear the shriek of the captive, the other, with a cunning air, recommending his companion to be silent. On the other side of the door, **No. 116,** two grey-hounds playing; then **No. 124,** a group of Mithras slaying the bull (compare p. 146 and following pages). By the right window of the opposite wall is **No. 153,** a charming little group of a herdsman asleep among his flock of goats. In regard to the centaur on the right of the entrance, see p. 191.

GALLERIA DELLE STATUE.—We pass into the Galleria delle Statue, at the left end of which, between two magnificent marble candelabra, rests the "sleeping Ariadne," an admirably executed copy, the original of which was produced in the Hellenistic period and very probably came from a Pergamene studio (fig. 3). The daughter of Minos, King of Crete, helped Theseus in his fight with the Minotaur, and fled with her lover. The ship anchored on the shores of Naxos; all who were in it landed, and different reasons are assigned by legend why Ariadne was left behind asleep. On awaking she saw around her a fantastic troop of divine beings, Mænads, Satyrs, and Pans, with Dionysus, glowing in youthful beauty, in their midst, who raised her to the position of his queen. Let us turn for a moment to the high-relief on the left wall, **No. 416,** which represents the moment of Theseus' embarkation; but a Satyr is already bending over the sleeper, as a harbinger of the Dionysian troop. To appreciate the statue rightly, we must imagine it with the head lower and turned more backward. (The whole rock is modern.) Then the position of the figure would gain an expression of complete unconscious repose. "A lovely and grand woman could not be laid to sleep in a more majestic manner. The way in which the highest importance is given to the head by the position of the arms, the great dignity in the crossing of the legs, and finally the unparalleled splendour and skilful succession of the draperies can never be sufficiently admired" (Burckhardt). The forms of the face are severe and noble, and its simplicity and repose contrast strikingly with the numerous and broken-up themes of the body.

No. 250: the Eros of Centocelle—so called from the place where it was found—or Genius of the Vatican. A notion of the statue to which this half-body once belonged is given by fig. 39, from a copy at Naples in better preservation; the bow is again seen in the left hand, and we may probably complete the right hand, hanging closer to the body (the whole arm is modern) by an arrow. The wings of the Vatican copy were executed separately and let into the back. Eros is here carrying his weapons without using them; he is not represented as the wanton boy whom no one can escape; the all-conquering power of passion is being displayed in himself. He inclines his face sorrowfully, and from beneath bent brows sends forth yearning looks towards the object of his love. Thanks to this psychological absorption, the figure possesses—even in the bad copies which have been preserved—a spiritual character that has remained to

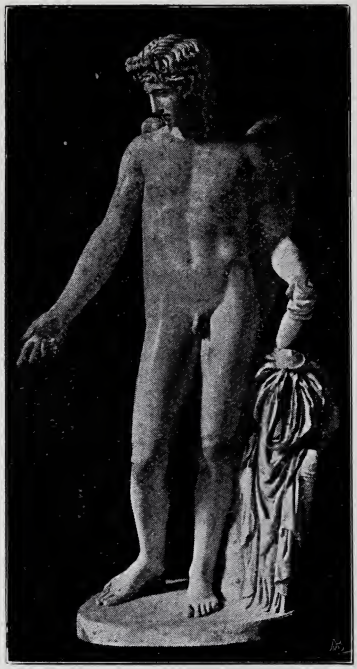


FIG. 39.—Statue of Eros in Naples.

our own day. The original, which we must conceive as being in bronze, was executed by a contemporary of Praxiteles.

Fig. 40.—Upper Part of a Triton.

No. 253: The waves of the restless storm-beaten sea, presented themselves to the Greek imagination under the image of turbulent Tritons or Sea-Centaurs. We now see before us the human body of such a being, and must imagine the curling tail (fig. 40). The triton has tied a fish's skin about him. One arm round which the end of the skin is twined probably held an oar, the other a large twisted shell, such as tritons used

to blow. The head is raised on the side of this arm, its expression is one of wild melancholy, the hair heavy with water encircles it, and from it stand out the animal-like ears, like those of Satyrs and Centaurs. If the separate features are not finely executed, that is to be explained by the fact that this Triton was only meant for a decoration, and therefore to be effective at a distance; taking this into consideration we can but admire the certainty of hand with which the essentials are rendered. The figure with another to correspond adorned the end of some building or filled a pediment. The original must have belonged to the first Pergamene school; the head of the Ludovisi Gaul in the Museo delle Terme should be compared with this head.

Opposite, in **No. 401,** we again have a fragment of the Niobe group. That it belonged to a copy of the celebrated original other than the group in Florence we perceive from the fact that the leg with a cloak falling over it, in front of which the girl is sinking down, appears on one of the sons in Florence (fig. 41), the meaning of whose action only becomes comprehensible with the help of the Vatican fragment; remains of the girl's figure were removed in modern times from the Florentine statue. The brother has hastened to his younger sister in order to shield her from the arrows of the gods; to that end he is trying to spread the cloak with his right arm over both of them; but in spite of his protection she is struck—an arrow should be restored in the hole under the left breast—and she sinks down beside him, "silently, like a snapped flower" (Feuerbach). The head of the girl does not belong to the body.

In **No. 259** the head and the statue should be considered separately; they did not originally belong together although they represent the same being. The head belongs to the later Pheidian period, and for that date the comparatively soft rendering of the forms is striking; the body, as the rich, effective arrangement of the folds shows, is a work of the fourth century. It was considered to be feminine and was restored as a statue of Minerva; in reality it represents Apollo as *citharœdus*; with the left arm he held the large *cithara*, one horn of which caught the cloak to the breast, thus forming a rich succession of broken folds; the lowered right hand held either the instrument for striking the *cithara* or a cup.

FIG. 41.—A Son of Niobe (Florence).

No. 261 is the better-preserved copy of the Penelope for which we need only refer to p. 47. It is executed in the round, but that very circumstance brings out all the more its relief-like character. It

probably stood in a niche. The charming Hellenistic fragment of a relief on the base, showing Dionysus and Ariadne at a meal, waited upon by Silenus, should be noticed.

No. 264: We have already seen examples elsewhere showing that in the fourth century a purely human conception of the gods prevailed. In the fifth century religious faith was still strong enough to express itself in works of art which seem to breathe pious awe of the subjects represented. In the fourth century, a statue like the Apollo of the Belvedere, embodying a religious idea, is always the exception. Faith had been much shaken by the influence of the philosophers; it had indeed died out in most men, and had no further share in the conceptions that peopled the fancy of artists. All the more freely, therefore, could the element come into prominence by means of which Homer had imparted so incomparably rich a life to his impersonations of the gods, the element of simple human nature so often manifested with charming *naïveté* in the ancient epics. This inheritance now bore interest in the hands of sculptors and a succession of the most delightful creations arose, the artists of which enjoyed the double advantage of choosing the simplest motives of life and yet of being able to raise them into the serene sphere of unclouded beauty. Thus Praxiteles, in the work before us, represents Apollo as a boy engaged in a sport which may yet be observed among country children in the south, who try to spear the lizard as it runs its arrowy course, by means of a skilfully thrown knife. Apollo stands with his left arm stretched forward and upward, leaning against a tree; his body is

placed as far as possible from the tree, and this gives a reason for the peculiar position of the left foot, which we may see again in the "Satyr at rest" (p. 16). There it is used to characterise a rather awkward and clumsy nature, but it was evidently invented for the Apollo. The right arm is bent, close to the body, and the hand holds an arrow, ready to cast it at the creature running up the stem. If the god sports thus cruelly with the lizard it is because these creatures were sacred to Apollo, and he could therefore deal with them as he chose. This statue was famous in ancient times and was known as the Apollo Sauroctonos, or Lizard-slayer. A first glance makes it clear that it was composed not for marble, but for bronze; only if working in the latter material could the sculptor conceive the idea of placing the thin stem and the slim boyish body so far apart and of connecting them merely by the slender arm (the lower branch has been added to the

FIG. 42.—Bronze Statuette of the Apollo Sauroctonos in the Villa Albani, after Brunn-Bruckmann's "Denkmäler."

FIG. 43.—Statue of an Amazon.

marble by the copyist). A copy in bronze is also preserved (fig. 42). The charm of the young, supple body, the beautiful movement of the outline, and the

FIG. 44. — Gem, with figure of an Amazon, after Baumeister: "Denkmäler des Klassischen Altertums."

refined shaping of the head with the dainty arrangement of the soft hair untouched by scissors, are all quite characteristic of Praxiteles.

No. 265 takes us back to the fifth century. The figure is a copy of one of those four statues of Amazons already mentioned on p. 14 (fig. 43). The proper restoration of the figure is shown in the gem reproduced here (fig. 44); the maiden

FIG. 45.—Statue of a "Suppliant (Palazzo Barberini).

is grasping a spear, in a peculiarly constrained attitude, with both hands. While her right hand clasps it firmly, the left hangs but loosely down upon it. Striking also is the position of the feet, upon the left of which we observe the strap of a spur, marking the Amazon as a horsewoman. Whether this attitude is one merely of repose or whether it should

be understood that the warrior maid is trying to gain a hold in order to swing herself on to her horse, using the spear as a leaping pole, we cannot, in any case, spare the sculptor the reproach of not having clearly represented his intention. Or it may be that we have not yet found the answer to the riddle. In any case the forms of the body and the arrangement of the dress are of great beauty; the head which is now upon this copy does not belong to it; it comes from one of the other Amazons. Up to the present time no copy of this type has been found with a head; should that good fortune ever befall us, it will be possible to decide whether the creation of this once celebrated figure is correctly attributed to Pheidias.

FIG. 46.—Statue of a Comic Poet.

Opposite **(No. 393)** stands the much-restored copy

of an almost complete original which is now in the Barberini Palace (see fig. 45, p. 85). It represents a maiden who, with eyes lifted in sorrow, has cast herself down on the altar of a divinity (the right hand holding the end of a branch, whence the statue has been called "The Suppliant," does not belong to the figure). In more than one respect this statue may be compared with the figures of the Parthenon frieze; we might fancy that Pheidias in his youth would have produced such sculpture as this.

Fig. 47.—Statue of Poseidippos.

Nos. 271 and **390** are two seated portrait statues, the one on the right (fig. 47) being, according to the inscription, a likeness of Poseidippos, a poet of the so-called New Attic comedy, who lived in the first half of the third century B.C. As the two were found together the corresponding figure (fig. 46) was supposed to be Menander, the most celebrated poet of that school, until his true portrait was identified (see p. 48 and p. 155). Thus it

is probably a contemporary of Poseidippos who is represented here. "The poet whom we cannot name sits in his arm-chair with the easy dignity of a man of the world. His physical build shows a strong and healthy constitution. His face bespeaks penetrating intelligence as well as a keen gift of observation, while an expression of irony plays about the mouth. Poseidippos reveals himself as an individual of quite a different type. The bowed back of the still comparatively young man leads us to suppose a weakly body not duly developed by gymnastic exercises. The sickly and nervous expression of his face shows plainly enough that this man's view of life was strongly tinged with melancholy" (Helbig).

SALA DE' BUSTI.—At this point we enter the Sala de' Busti. In the first section we see on the right a series of busts of Emperors; we shall find a more complete series in the Capitoline Museum. **No. 273,** however, in the left-hand lower corner should be particularly observed; it is a head of Octavius, afterwards the Emperor Augustus, in the period of transition from boyhood to youth; it is a masterpiece of penetrating characterisation and distinguished execution (fig. 48). There can scarcely exist any other work in which the cool reserved nature of a thoroughly aristocratic personality has found an artist whose manner was in such perfect correspondence with his subject. The finely modelled brow indicates strongly developed intelligence, the thin lips firmness of will; an early presentiment of heavy responsibilities and high estate have robbed the face of its young freshness and imparted to the eyes an expression of deep gravity; and over all these

things lies a veil of cold reserve which will never suffer this nature either to lose its inner balance at the bidding of an emotional impulse, or to abandon a path once entered upon.

To the right of this head is **No. 275,** an aged Hellenistic ruler who has strayed in among the Roman Emperors, an extremely life-like and characteristic portrait. The certain identification of the personage has not, so far, been attained.

Fig. 48.—Head of Augustus.

Opposite to the Emperors stands the portrait-group of a Roman husband and wife of the middle-class **(No. 388),** from the early Imperial period; it once stood in the rectangular niche of a tombstone—we may recall what was said on p. 37. The characterisation is admirable: he, an anxious, strict householder; she, a limited, dutiful spouse,—both thoroughly commonplace and prosaic.

In front of the right window may be seen, on a pedestal of their own, two very beautifully executed

legs dragging along the ground **(No. 384b)**; they belong to a group several other fragments of which are lying here. In the next room, we shall see the head of its principal figure, **No. 311.** We may gain an idea of the whole by the help of the so-called Pasquino, here in Rome, and of the better-known copy in the Loggia de' Lanzi in Florence (fig. 49). Menelaus —the head, **No. 311,** is his—

Fig. 49.—Group of Menelaus and Patroclus (Florence).

is dragging his dead comrade, Patroclus, out of the fight. The legs, **No. 384b,** belong to the dead man. Menelaus is turning his head in the

utmost agitation towards the enemy; it is a wonderfully concentrated and animated group, the original of which was produced towards the end of the fourth century; it brings home to us the influence of Scopas upon the Hellenistic art which was just arising.

Beside the head of Menelaus is that of another warrior with an equally lifelike turn **(No. 310)**. It probably belongs to one of the combatants in the great group of the battle with the Gauls from Pergamon (see p. 195 and following pp.; also p. 264); of course this head would not represent a Gaul but one of the Pergamene warriors.

Farther to the right, **No. 307** is a head of Cronos. The crafty character of the old god is recognisable even in the tame features of this mediocrely executed head.

Just above we see **No. 298**, a bust of dark green basalt: it is Sarapis, lord of the nether world. When, after Alexander's expeditions, those great Hellenistic states were formed in which the Greek element mingled with the native to form new nations, the first Ptolemy, to whose share the land of the Nile had fallen, endeavoured to unite the Egyptians and the Greeks in the worship of one powerful deity, and selected the potent and gloomy, yet gracious and clement god of the lower regions. Was there any divinity whose favour to man could have been more desirable in those disturbed times? The Greek and the Egyptian conceptions of the king of the lower regions were similar; the former called him Hades, the latter Osiris. Out of the union of this name with that of Apis—Osar-Hapi—the new name, Sarapis, was

formed. The embodiment of the new divinity, however, was entrusted to a sculptor of the Attic school, Bryaxis. For the splendid temple at Alexandria he fashioned the colossal idol which represented the god enthroned, holding the sceptre in his raised left hand and touching with his outstretched right hand the guardian of Hades —a monster who had three heads—of a lion, of a wolf, and of a dog, all encircled by snakes. On his head the god bore the *Modius*, or measure of corn, as a symbol of the wealth which the lower world carries as it were on its head. His countenance, full of mild gravity, was surrounded by thick curls which fell low on the forehead, a sign of a mysterious, shadowy disposition. The whole statue was in dark metal of a bluish tone. Recently our bust has been identified as a faithful, although not artistically excellent, copy of

FIG. 50.—Statue of Sarapis (Alexandria).

that statue. A copy of the whole figure in white marble is reproduced here, from Alexandria itself (fig. 50): the dark basalt of the bust imitates the colour of the original. In the Rotunda we shall find a further development of this first image of the new god, and another very distinguished work by the same master (p. 110).

Of the undeservedly famous statue of Zeus in the third room **(No. 326,** known as the Jupiter Verospi), only the upper portion of the body is antique. **No. 388,** here, should be noticed: an excellent but highly idealised portrait of a commander of the time of Alexander the Great; the royal fillet is bound round his hair, and in front of it may be seen two hollows in which short bull's horns were inserted, which were to mark this ruler as a new incarnation of Dionysus (see pp. 39, 40). The person represented has not yet been conclusively identified. On the right **(No. 321)** is an extremely droll hybrid, a Silenus whose conformation nearly approaches that of a pig. By way of comparison we may cast a glance across at **No. 316,** a Pan who is almost entirely turned into a goat.

GABINETTO DELLE MASCHERE.— We pass back through the Galleria delle Statue as far as the passage to the Gabinetto delle Maschere, on the right. In the wall of this passage is fixed a Greek relief from a tomb in excellent preservation (a strip is missing on the right and about a fourth part at the bottom). This latest addition to the Vatican collections is a work in which the lifelike rendering of the forms refreshes the eye after all

FIG. 51.—Greek Grave Relief.

the Roman copies (fig. 51). The youth whose tomb this slab once adorned is lifting one hand as if in greeting and bowing his head at the same time; the little servant looks upward attentively and reaches him a little round vessel of oil that the youth may have it ready if he wishes to anoint himself before taking exercise; in the left hand he holds a strigil, of which his master, like the Apoxymenos, will make use when he has finished his gymnastics.

The forms are very powerful, but the marking of the articulations is not always delicately expressed. Imperfect too is the way in which the figure is placed in relief; the breast and the stomach impinge directly upon one another. The immoderately large chin, besides, cannot fail to strike the beholder. All these are signs that the relief was made at the end of the archaic period, about the middle of the fifth century. If the sculptor was not actually a native of Attica he was at least strongly influenced by Attic art. Clumsy though his work may seem in many respects, the expression of modest gravity and the strong feeling for large, vigorous forms are wonderful.

The cabinet derives its name from four mosaics let into the floor, three of which represent groups of theatrical masks. On the left, at the top, are four comedy masks, below them a Dionysiac mask and other symbols of Dionysus; in the corresponding place above on the right is a mask crowned with laurel and symbols of Apollo. The fourth mosaic represents an idyllic landscape with animals grazing before a rustic shrine. The mosaic work is very delicate; all four pictures came from Hadrian's villa near Tivoli.

We will begin with **No. 425.** The maiden has stopped suddenly short in the midst of hurried movement, so that the folds of her waving garments strike forward, and, as though alarmed by a sudden sound, she is with one hand drawing her mantle over her shoulder, and with the other pulling it towards her body. The head, the alert expression of which would suit the situation, does not belong to the body; the real head must be imagined graver and larger-featured. If we compare the body with the reliefs of

Mænads illustrated on pp. 212, 213, we shall not doubt that this figure belonged to the same school; the body moreover has the broad, strong build of the female figures of the fifth century. We have already made acquaintance (p. 22) in the Braccio Nuovo with an Apollo belonging to this school; its artists first taught the Greeks to understand the beauty of rapidly moving draped figures, and the tender charm of youth, especially in the female form. More will be said about the school when we come to the reliefs mentioned above.

No. 427: After Alexander's expeditions had torn down the divisions between the East and the West, intercourse became active in both directions and art partook of the activity. Artists emigrated in crowds from Greece to these new scenes of busy work, and on the other hand we find, for the first time, sculptors of barbarian extraction. One of these was Doidalsas, a Bithynian who lived about the middle of the third century B.C. According to tradition he made an Aphrodite bathing; it is one of the numerous imitations of that famous work which we behold here. It is not a copy, for comparison of the different representations of this theme has revealed the existence of many variants. The one which gives the closest impression of being an original is the version (fig. 52) in which the goddess is sitting somewhat less bent than here; the left knee does not touch the ground, and the whole position consequently loses in grace, but gains in largeness. The forms are more sumptuous, and the figure has justly been likened to the women of Rubens. The goddess is crouching on the ground and letting the cold stream of a fountain run over her shivering body; admirable is the way in which the

problem of bringing out the movement of every limb, in spite of their being bent, has been solved. In the conception Doidalsas shows himself an apt pupil of the masters of the fourth century. The statue is quite a work of *genre*, and the forms in that first version reveal such marked realism, and we may add so oriental a taste, that we may surely consider the variants, and also the original of the Vatican statue, as modifications by which Greek sculptors tried to render this creation —which, though admired, was yet felt to be exotic — acceptable to the taste of their public.

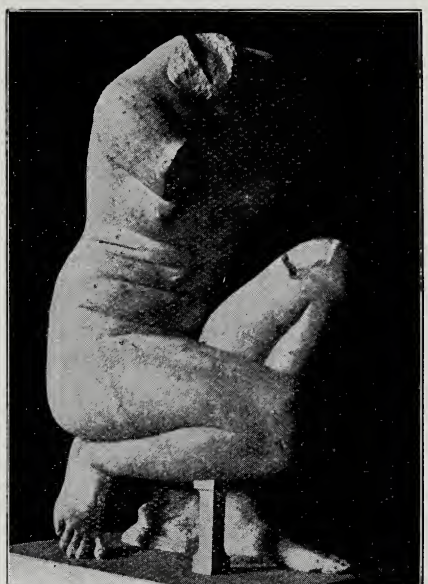


Fig. 52.—Statue of Aphrodite (Paris).

A charming presentment of Aphrodite after the bath, belonging to about the same epoch, may be seen in **No. 433.**

A satyr of red marble corresponding to the one here will be found in the Capitoline Museum and spoken of there. Opposite stands **No. 443,** a statue of

Apollo; the left hand probably held a bow and arrow, the right a laurel wreath. The statue is interesting because it shows the art of the fourth century again in a new light. The effect of the figure is distinguished but academic. While the conception of the god as a delicate, emotional youth and the softness of the forms clearly betray its production in the period of Praxiteles, the attitude is noticeably severe, and the disposition of the forms, on the whole, is simple and flat. This recurrence to an older style can only have been deliberate; it is the earliest example of eclecticism in Greek art. The cold mood, the restraint of his impulse characteristic of an artist working in that manner, have imparted themselves to his work, which notwithstanding exercises a charm of its own, by means of its formal beauty and the dreamy melancholy of the face. The sculptor has been conjectured to be Euphranor (see p. 69).

FIG. 53.—Head of a Muse in Madrid.

A Greek relief above the crouching Venus (a god enthroned, to whom a maiden is making an offering) and a fine relief with Dionysus, a satyr, and Silenus, on the right of the recess of the left window, should not be overlooked.

SALA DELLE MUSE.— We cross the Galleria delle Statue and the Sala degli Animali and pass out of the latter on the right into the splendid *Sala delle Muse*. Its name is derived from the group of Apollo and the Muses, the remains of which are distributed along the walls of this domed apartment. The two statues, **Nos. 524** and **504**, do not belong to the group, and moreover have been only restored as Muses.

On the left **(No. 516)** we

FIG. 54.—Statue of a Muse (Madrid).

see Apollo as *Citharœdus* in a long robe and mantle. He rushes forward, an incarnation of poetic inspiration, playing the great *cithara*, upon which we observe the figure of Marsyas (see p. 216), while his laurel-wreathed head is thrown back in his enthusiasm. The contrast between the heavy masses of drapery and the slim young body must have been very beautiful in the original of this Apollo. It may be pointed out at once that the workmanship of these copies is far from satisfactory. The folds of the drapery are particularly stiff and lifeless in this instance; the heads throughout are more successful. It may also be remarked that the originals of the whole group were evidently in bronze.

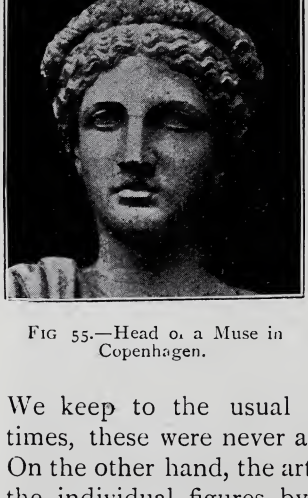


FIG 55.—Head of a Muse in Copenhagen.

To the left of the god sits Terpsichore **(No. 517)**. We keep to the usual names, although, in ancient times, these were never attached to individual Muses. On the other hand, the artist has naturally characterised the individual figures by their appropriate attributes. Thus we behold the Muse of subjective lyric poetry playing with a lively action upon the instrument to which Sappho and Anacreon sang. The head upon the figure does not belong to it.

On the right of Apollo is Calliope **(No. 515)**; she holds in her left hand a writing tablet and in her right

a stylus. She is not given up like her sister to the inspiration of the moment; she is meditatively trying to shape and write down a poem. She too has a head not hers; a copy in Madrid, which shows at the same time how much finer can be the effect of the same drapery when better executed, has the proper head (figs. 53, 54).

Next comes Erato **(No. 511)**, the most precise and measured of the sisters; she is playing the same instrument as Apollo, the instrument of profound choral and lyric poets like Stesichorus and Pindar. The endeavour of the

FIG. 56.—Statue of a Muse (Copenhagen).

artist to bring out the same character in the dress is plain. It speaks most clearly and beautifully, however, in the head, which we can only see on

FIG. 57. Thalia. Polyhymnia.

another copy, for the head in the Vatican does not belong to the figure (figs. 55, 56).

A contrast in every respect to this is Polyhymnia, whom the sculptor has represented as the Muse of the dance (fig. 57). Very fine is the effect of the

long series of softly flowing folds over the slender maiden's body, with the grave, rose-crowned head above.

To the Muse with the tablet corresponds one with a roll of manuscript, Clio **(No. 505)**. Her head too is a false one; not until the right one is found can the theme be absolutely determined. It seems now as though she were either speaking or singing from the roll, and her bearing is accordingly more determined than that of the other Muses.

Finally, there are two more sisters who form a special contrast the one to the other. Thalia, the Muse of comedy **(No. 503**; see fig. 57), and Melpomene, the Muse of tragedy **(No. 499)**. The former is perhaps the most exquisite creation in this group; she sits, like a country girl, upon her rock, her dainty face, innocently sensuous, looking into the distance. The significance of the comic mask is clear; the tympanum, crook, and wreath of ivy point to the festivals of Dionysus, to the celebration of which pertained comedies and satirical plays as well as tragedies. As an ally of Dionysus Melpomene wears the vine-wreath, the large leaves and clusters of which intensify the effect of the piled-up hair; the tenderly formed countenance with the look of melancholy in the eyes is all the more delicately effective in this frame. This muse wears the actor's robe, as Apollo wears that of the *Citharœdus*, and her headdress recalls the erection of hair upon the tragic masks. She has set one foot high upon a rock—the copyist has been particularly unsuccessful over this movement (compare p. 233), and the character of that posture

expresses her strong nature. In her left hand she holds a sword, in her right a mask of Heracles, the strongest and most beloved hero of the Attic stage.

Thus there are seven of the sisters preserved; one of the missing two certainly held a double flute, and the ninth perhaps the celestial globe. This group cannot conceivably have been produced before the beginning of the Hellenistic period; the faces show so much Praxitelean character that we cannot doubt the school from which the group came. Possibly one of the sons of the master created it.

The following busts should further be observed in this room: **No. 519,** a portrait of Plato (the Greek inscription is a forgery). This likeness contrasts curiously with the conception of the great philosopher's mental personality as we deduce it from his works; it produces an effect of depression and even of heaviness. But tradition tells us that Plato's expression was gloomy; he was declared to be of a melancholy temperament. He was not free from painful experiences, and he whose thoughts so far outstripped the bounds of reality must have suffered more acutely than other men. The original of the head was evidently made in Plato's lifetime; it was very celebrated, and all existing portraits of the philosopher reproduce the same type. An Athenian sculptor, Seilanion, made a contemporary portrait of Plato, and we have every reason to believe that the original of our terminal bust was his work, so that here again the art of the fourth century shows itself in a new aspect. We have hitherto become acquainted with it only in ideal

creations, but the characteristic quality of Seilanion seems to have been a plain and honest realism, though not, it must be observed, realism to the degree found in the Demosthenes.

No. 518 is the head of a handsome military leader belonging to the period of the Peloponnesian War; while **No. 512** is a portrait with a peculiar interest of its own. The closed eyes together with the raised head give the impression of a visionary; moreover, the eyelids are not deeply sunk, as is the case in sound sleep, and the head is turned slightly to one side. The solemn earnestness of the features and the carefully arranged hair heighten this effect. It was natural enough therefore to assign to this terminal bust the name of Epimenides, a Cretan priest and seer, of whom legends told that he slept forty years in a cave and then arose to sing and offer sacrifices. "The sleep of Epimenides corresponds to the blindness of Homer. No more profound expression of the poet's objectivity can be found than the perishing of that organ which is the source of all deception of the senses; and in like manner there is no form of existence more proper to the contemplation of the philosophic spirit than the rapt condition which sleep alone fully typifies. . . . It is as though we might address him and receive replies from him without snatching him out of that vegetative existence in which he found a blessed and by no means unproductive repose" (Braun). The original, which from the simplicity of the style was a production of the fifth century, must have been made as a terminal figure; the presence of the body would be superfluous and would actually disturb the mysterious effect.

As Epimenides lived at a period in which Greek art was still incapable of portraiture, we have here an ideal impersonation like that of Homer and like two others which we shall see in the adjoining space: **No. 531,** and **No. 528,** Periander and Bias, two of the seven wise men of Greece, among whom Epimenides also was reckoned. The ideal portrait is one of the most characteristic and admirable creations of Greek genius; the aim was to derive an image from the life or the works of a man, and to shape this into a type of which the effect should be convincing. As regards the seven wise men there were romantic traditions of their lives and motley collections of their proverbial philosophy. On the shafts of both terminal figures such sayings are chiselled under the names of the subjects; on that of Periander is one which roughly signifies, *Everything may be attained by practice.* But if we look at the head we perceive no sign of an energy resolved to attain anything by practice. Rather does the sculptor seem to have had in his mind the fate and the human character of Periander, as revealed by these romantic traditions. Periander raised himself to be tyrant of Corinth, but in a passion of fury he slew his wife, whereby he alienated the son who should have been his heir, and after vainly attempting to quiet his conscience by enormous living sacrifices, he finally pined away in hopeless bitterness of soul. When once we remember this story the features of the head assume life: this is the aristocrat, corrupted by luxurious softness, and suffering bitterly from the dark dominion of his passions and their tragic consequences; the glance has nothing free or resolute, and the stubbornness of the mouth is peculiarly characteristic. How different is

the impersonation of Bias. The saying on his pedestal runs: *Most men are bad.* But although we find unmistakable marks of pessimism in his face, that quality does not exhaust the whole of his character. Here too the life of the wise man has furnished the material; accordingly we find in the face unbending probity and inexhaustible good-will; particularly delicate is the cut of the mouth, that organ of the eloquence which Bias employed his life long in the service of justice.

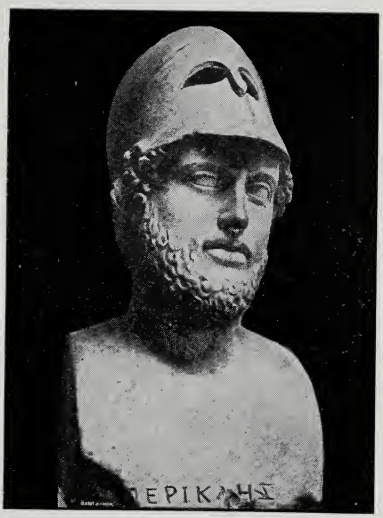


FIG. 58.—Bust of Pericles (British Museum).

Opposite we see a poor copy of the celebrated portrait of Pericles **(No 525)**, the great statesman. The simple, noble, and grave lines of the face accord with the descriptions of Pericles, but they are so slightly individualised that from them alone we can discover but little. One individual touch, however, the original appears to have had which the copyist has suppressed here, but which we find preserved by another copy in the British Museum (fig. 58), a slight raising and bending of the head towards the left shoulder. The original of these copies

was a work of Cresilas, and was set up between 440 and 430 B.C., during the lifetime of Pericles therefore, upon the Acropolis of Athens. Let us recall the portraits of Plato and that of Demosthenes; the one is divided from the other by a space of about eighty years; the craving for realistic representation grows very noticeably, yet there is nothing petty even in the later work, in which a genuinely historic conception reigns throughout. **No. 523,** according to the inscription on the shaft of the terminal figure, is Aspasia, the talented mistress of Pericles. It is a worthless piece of work.

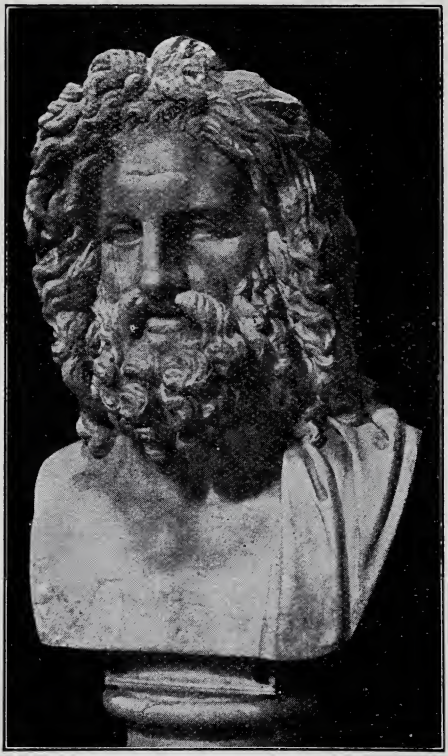


FIG. 59.—The Zeus of Otricoli.

No. 507 is also of interest; it is a bust, identified by

its inscription as Antisthenes, a pupil of Socrates. He founded the school of Cynic philosophy, which esteemed the highest good to be the absence of needs, and, as an initiator, carried this conception into practice in his life. The countenance, furrowed with wrinkles and framed by wild and disordered hair, is alight with high intelligence and strength of will; it is significant to know that Antisthenes was the son of an Athenian father and a Thracian slave.

SALA ROTONDA.—We now enter the beautifully domed Sala Rotonda and turn to the right. Here we come upon the powerful head of the Zeus of Otricoli **(No. 539)**; in order to get the right distance one should go to the opposite end of the room (fig. 59). The head ought to stand high, too, as it once did, upon the shoulders of a colossal, enthroned figure of the god, whence it bent forward, indicating acceptance, upon the worshippers below. Those wonderful lines of Homer, in which Zeus grants Thetis her prayer—

> "Thus did the son of Chronos speak, and bent
> Dark brows, and forward the ambrosial curls
> Swung, waving from the ruler's deathless head;
> And all the summits of Olympus shook"—

must have inspired the sculptor of this image, so important a feature of it are the masses of hair that frame the countenance and rise up from the brow; in them, "waves and flows, as it were, the surplus of divine power" (Burckhardt). The forms of the face are powerful; we perceive that the human measure is surpassed, and yet the conformation accords so well with nature that we receive no impression of the

monstrous. Features of sensuous softness and of intellectual power, of mild gentleness and of stormy passion, are harmoniously blended; the countenance is indeed now calm in gracious assent, but profound emotional agitations and cares have left their traces upon it. If we remember that image of Sarapis in the Sala dei Busti (**119**) we shall feel no doubt that we have before us here a work by the same master, Bryaxis. If we again glance across the room to **No. 549** we shall recognise a bust (fig. 60) of the Alexandrian god of the lower world, discussed on p. 91. While the other bust bore on its head only the *modius*, we may remark in the present instance that the chaplet wound round the head has seven holes in it in which golden rays were at one time inserted. Sarapis

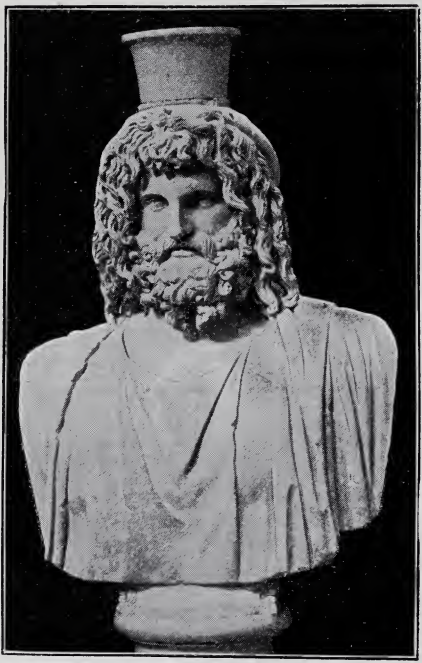


Fig. 60.—Bust of Sarapis.

has become a god of the sun. This is explicable partly by the fact that Osiris, whose impersonation was to merge into that of Sarapis, was a sun-god (he was believed to light the living by day and the dead by night), and partly by the desire of accumulating all possible functions upon Sarapis, and making him a universal god. Let us now compare these languid overshadowed features — these features of the night — with the free, wakeful energy of Zeus. Sarapis, too, bows the head; but his gaze, instead of being graciously bent, is raised and fixed afar, careless of his worshippers. To turn to yet another contrast to the Zeus, let us examine the next bust (fig. 61) on the right **(No. 547)**. The powerful head is encompassed by a

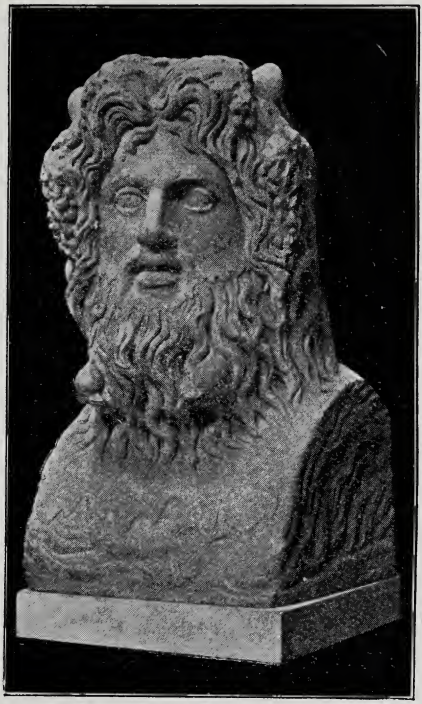


FIG. 61.—Bust of a Sea-god.

flowing mass of beard and hair; the locks lie wet upon the breast, which is covered by broad soft leaves and rises out of waves. Leaf-shaped excrescences also cover the roots of the beard and eyebrows. The hair is wreathed with grapes. The forms of the face are unusually soft, and the expression has a sort of melting yearning. The sculptor, as though he felt these elements becoming too preponderant, has introduced four firm points in symmetrical order into his com-

FIG. 62.—The Hera Barberini.

position—the two short bull's horns at the top, and the two dolphins gliding through the locks of the beard as though through sea-weeds; the latter further serve as a measure of the fabulous size of this head. That a sea-god is represented, everybody will comprehend; and the bull's horns are easy to be understood in a denizen of the element the waves of which storm with a dull roar against the strand. And the vine wreath? The bust was found at

Fig. 63.—Hera or Demeter.

Pozzuoli and certainly represents the god of that vine-encircled bay of Baiæ, who seems to lift his dripping head out of the waves and to gaze out into the distance with the expression of longing common to all sea creatures. Let us now compare the features of this denizen of the liquid element with those of the Zeus, where reign concentrated power and mental energy.

No. 542 and **No. 546** are two colossal statues of female divinities (figs. 62, 63); the latter represents Hera, the former Hera or Demeter. Both belong to the period of Pericles and Pheidias, but it is evident that the first is earlier and severer than the second, which shows, in attitude and in dress, the dawning desire for more graceful composition, while the royal bearing of the other, the open, happy expression of the face, and the proudly lifted head, bear witness to the noble joy that filled mankind when the victorious echoes of the Persian War were still sounding and the star of Athens was beginning to rise in glory never yet anticipated. Thus and with such a look must the Athena Parthenos of Pheidias have stood before her Athenians. The second figure is interesting, also, as transforming, with the alteration of a few particulars, another frequently repeated representation of the goddess; the head, only, is quite different. Compare p. 250, where, however, the figure discussed is more simple and rather older.

Opposite to these Greek statues of divinities we may observe the peculiar image of the Roman Juno Sospita **No. 552.** The execution is late, but faithfully preserves the features of the old representation of the goddess. The Romans never had a Homer and

their genius was never Homeric; the ethical powers of humanity were not crystallised in their gods into ideal types, and remained, accordingly, indifferent to the artist, rigid in the sacred form once assumed.

No. 540 is a colossal statue of Antinous; Hadrian's favourite is represented as Dionysus. After he had thrown himself into the Nile the Emperor caused innumerable statues to be erected to him and divine honours to be paid him. Thus the ancient sculptors were confronted—for the last time—by the problem "not only of fixing the forms of a portrait into a type, but also of transfiguring them into what was really an ideal presentment" (Brunn). The voluptuous build and sensuously melancholy expression of Antinous suited no impersonation so well as that of Dionysus and kindred divinities. The drapery of the statue is modern; that of the original was bronze.

Finally let us observe the remaining Roman portraits which may be identified by their inscriptions.

SALA IN FORMA DI CROCE GRECA.—From this room we pass into the Sala in forma di Croce Greca, where we perceive two great sarcophagi of red porphyry. That on the left belonged to St Helena, the mother of Constantine the Great; that on the right comes from the Church of S. Costanza near S. Agnese. The reliefs on the former represent Constantine's victories, and on the second sarcophagus the vintage signifies eternal bliss. The execution is barbaric.

From these evidences of the decay of the antique we advance to the copy of a Greek masterpiece, the

effect of which is undeniable, however little the copyist may have approached the original, and although modern moral barbarism has wrapped all the lower part of the body in a drapery of tin. The copy is of the Aphrodite of Knidos by Praxiteles, **No. 574.** Of the charm of the head a full idea can only be obtained from the infinitively finer copy illustrated here (fig. 64, 65). Moreover, the head in the Vatican is not properly set on; the effect of it when rightly turned is shown by the illustration on p. 118, which has been made from a cast formerly taken of the statue and upon which a cast of the better copy of the head had been placed (fig. 66). The goddess stands freed from all coverings, ready to step into the refreshing bath; she is letting her last garment drop beside her on the urn, and instinctively she covers her body with her right hand (the fingers

FIG. 64.—Head of Aphrodite in Berlin, after "Antike Denkmäler."

ought to be extended); the head looks calmly sideways, with an indescribably lovely turn and bend, and in the slightly dim eyes lies an expression of sweet, yearning happiness. The silky hair, which nestles close to the head, confined by two bands, is simply parted and tied up at the back in a low, curly knot. Let the gaze now glide downward over the full forms of the body and follow the wonderful flow of the contours (fig. 66). Everywhere we find harmony together with the most distinguished simplicity. There is something hushed and self-contained about this creation. And now let us imagine the original in its complete state, standing in a dainty shrine of Parian marble, in the middle of a perfumed grove of planes, cypresses, and myrtles: the vessel darkly coloured, as though of bronze; upon it the purple garment; no prop; the golden armlet with a

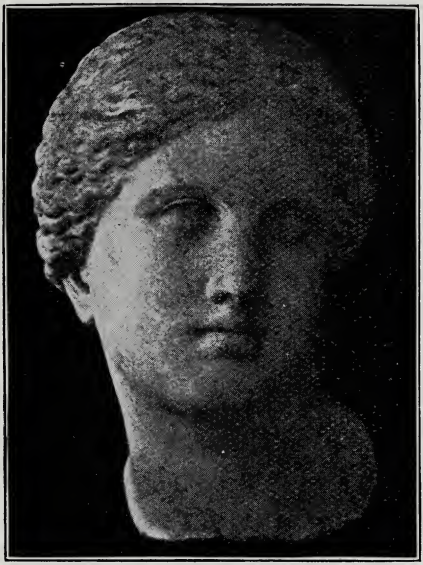


FIG. 65.—Head of Aphrodite in Berlin, after "Antike Denkmäler."

FIG. 66.—The Aphrodite of Knidos (body in Rome, head in Berlin).

dark stone clasp; the whole body gleaming in the finest marble. The shrine was accessible from the back, too, and that view of the statue was as celebrated as the front view. It is characteristic of Praxiteles, moreover, that he did not place the statue so that the spectator could go all round it; we may recall what has been said already in speaking of the Apoxyomenos.

SALA DELLA BIGA.—After having looked at the mosaic of a basket of flowers between the two sphinxes we go

up the stairs and at the first turning on the right enter the Sala della Biga. Here we have the pleasure of seeing another work by Praxiteles, the bearded Dionysus, **No. 608.** The inscription "Sardanapalus" on the border of the cloak, across the breast, is of no importance to us. The god stands before us in the old rich festal garment—the long *chiton* and cloak—his hair carefully arranged, his luxuriant

FIG. 67 —Statue of Dionysus (British Museum).

beard well parted, and in a most dignified attitude, with the *thyrsus* raised on high. The mass of the well-developed body is increased by the position of the left arm, resting on the hip, and covered by the drapery. Charm of contour and of softly swelling forms could not be brought out in this case; on the other hand, the clear disposition of the large folds and the delicate variation of the surfaces is admirable; this beauty is only completely recognised on comparison with the figure in the British Museum (fig. 67), which might be taken, at first sight, for identical. The variations in detail and the points in which the superiority of the Vatican figure consists should be realised with precision. The head shows an admirable mingling of the lofty and the lovable, and through the divine earnestness a delicate perception of life's highest pleasures makes itself felt. In this particular again we may compare the weaker, less noble head of the other figure.

In the next recess we may observe the magnificently executed Roman **(No. 612).** The man has drawn his toga over his head; he is offering a sacrifice.

No. 615: One of the most characteristic exercises of the Greek *palæstra* was the throwing of the *diskos*, a round metal quoit. There were two points of importance: to give to the body the right position in respect to the goal, so that the quoit should fly straight for it, and then to give the strongest swing possible to the right arm, from the hand of which the quoit was cast. In the present statue (fig. 68) we see a youth represented who is trying to put his body into just the right position; the quoit still lies in his left hand; the right is raised in a measuring attitude, the gaze

directed attentively forward. The legs are naturally not stretched; they have an elastic spring, but the right foot has already grasped the ground firmly. The forms are strong and simple, the head agreeable and refined. Judging by it, the original, which we must conceive without props and in bronze, was an Attic work of the later Pheidian period.

The sculptor of the other Discobolus (fig. 69), in this room **(No. 618),** set himself a weightier problem; according to the inscription on the stump he was Myron. The modern head is

FIG. 68.—Statue of a Discobolus.

wrongly turned; the only complete replica is given in our illustration, to which we have added a second from a bronzed cast (fig. 70), for this work, too, was in bronze, and the action can only be fully comprehended when the stump is removed. The body rests upon the right leg with its inbent knee — observe the position of the toes; the right arm is just completing its strongest backward swing; when it swings forward the body will spring up, and the left leg, now dragging, with bent toes, along the ground, will be thrown forward; the whole figure will be driven forward by the weight of the swing. Thus what attracted the sculptor was the presentation of that moment of highest tension previous to the discharge; an amazingly bold undertaking, for it was impossible to observe the details of the movement at that moment. Myron, however, seems to have represented such themes by preference; that he succeeded admirably in the pre-

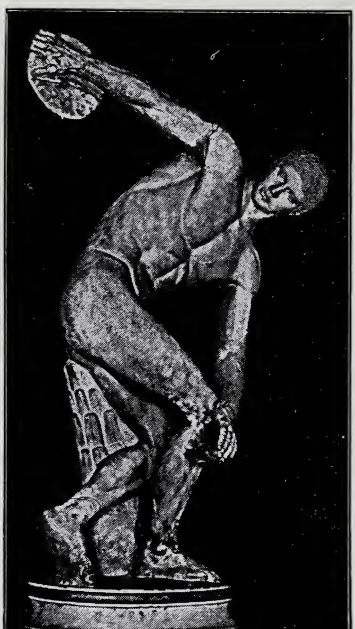


FIG. 69.—Copy of the Discobolus of Myron (Palazzo Lancellotti, Rome).

sent instance in solving the problem before him, we may see by the fact that the movement is, as a whole, convincingly effective. If, on the other hand, particular parts of the bent body impinge too sharply upon one another, it cannot be due to impossibility of observation — for he might have studied these effects on his model; rather, since the same fault appears in simpler works of the same period, must we regard it as an imperfection of artistic vision, which had not yet been overcome. Myron was an elder contemporary of Polycletus and Pheidias. He did not, like the latter, seek his reputation in ideal images of the deities, nor like the former in figures that were simple in movement though perfected in accomplishment, but in the

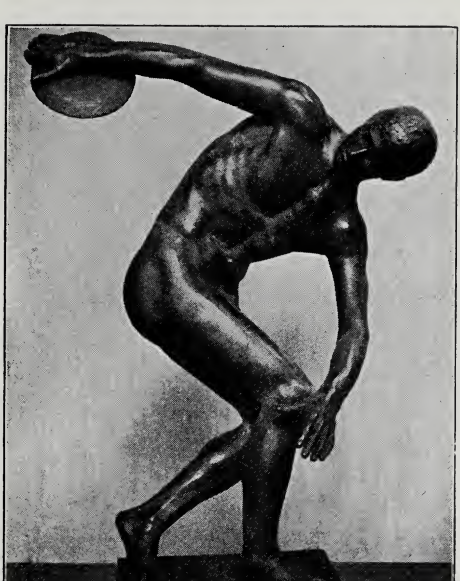


FIG. 70.—The Discobolus of Myron (bronzed cast).

representation of the most transitory subjects. Thus he seems, in a rush of genius, to jump over a century; yet the final emancipation from the archaic limitations of artistic vision was achieved not by him but by the school of Polycletus, which carried the eye and hand forward step by step through problems apparently of the simplest, until Lysippus gathered in all the painfully accumulated heritage and so became capable of creating fully free figures in extreme movement yet without even any trifling perceptible defect. Defect, did we say? On the contrary the very manner in which the forms press close together in the Discobolus of Myron give it that character of stern, iron strength for which we look in vain at a later period.

The room takes its name from the two-horsed chariot (*biga*) which stands in its centre. The splendidly decorated vehicle has no connection with the horses, which are almost entirely modern.

GALLERIA DE' CANDELABRI. — We now enter the Galleria de' Candelabri. Observe the candelabra from which the gallery takes its name and the vessels of precious coloured marbles. For the "Ephesian Artemis," **No. 81,** see what is said on p. 158 f. The circular well-head, **No. 134c,** is decorated with a good relief representing Hermes bringing the little Dionysus to the nymphs, one of whom is ready to receive him; behind her Silenus, and farther on Satyrs and Nymphs are joyfully dancing.

An image of misery faces us in **No. 177,** the statue of an old fisherman. Poverty has bowed his back, bent

his knees, and emaciated his body. In his left hand he holds a little pail with fishes; in the right we must imagine the fishing-rod; the old man is standing and fishing for his scanty livelihood (fig. 71). His face stares into the distance with a gaze which hunger has stupefied. Yet the realism with which all this is unsparingly expressed has no pet-

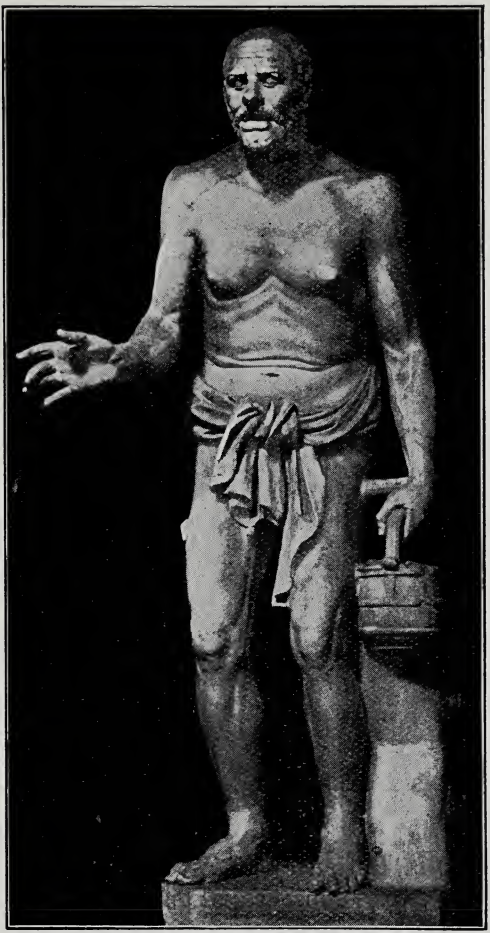


FIG. 71.—Statue of a Fisherman.

tiness; the forms are rendered with monumental breadth. Not this general character only, but also details, declare the original to have been a work of the first school of Pergamon at the end of the third century.

Fig. 72.—Statuette of Cronos (Museo Gregoriano).

In the Sala dei Busti we saw a head of Cronos; here **(No. 183)** we find the whole upper portion of a statue of this god. The meaning is explained by comparison with a bronze statuette, the right hand of which holds, on the knee, the swaddled stone given to the old monster to swallow after he has already devoured his other children (fig. 72).

Next to it stands a well-known figure **(No. 184)**, a copy in marble of the Tyche from Antioch on the Orontes, a bronze statue executed by Eutychides, a pupil of Lysippus. The head of the goddess is antique but belongs to another statuette. Fig. 73

gives an idea of the appearance of the correct head. Antioch lay in the plain between the river Orontes and the mountain Silpios; the sculptor imagines the town's tutelary goddess seated upon this hill. She wears the crown of towers on her head; at her feet the river-god rises from the deep with the motion of swimming as practised at the present day in the south, and as a sign of her sovereignty the goddess sets one foot on his shoulder. But all that is merely accessary; the figure of the goddess, her aristocratically indolent attitude, the complicated movement and great variety of the scheme of folds, these were the important matters to the sculptor. The ears of corn in her right hand denote the fertility of the soil.

Fig. 73.—Statuette of the Tyche at Antioch (Paris).

No. 222: In Greece at the festivals of female divinities girls ran races. A runner of this kind is before us; she has won and is allowed to put up her statue, therefore the copyist has put a palm upon the prop.

The moment of presentation is particularly happily chosen ; the girl stands ready to start, at the outset of the course, attentively awaiting the signal. The original, which was executed in bronze, belonged to the period of the "Penelope." As in that instance we found the restrained and still thoroughly archaic style excellently adapted to represent the chaste, self-contained woman, so here it accords with the young, fresh character of girlish simplicity (fig. 74). Charming are the delicate forms of the slender body, the flexible articulations, supple legs (the arms are modern), and the slight movement imparted to the whole by the turn of the upper part of the body. Compare the illustration from

Fig 74.—Statue of a Girl-runner (bronzed cast).

the bronzed cast, where there is no prop, with the marble.

No. 253c is a particularly dainty figure recalling the most beautiful of the Tanagra terra-cottas. It is difficult to say which is more delightful, the charming little head with its delicate, melting forms, or the infinitely rich play of the folds in the cloak, through the transparent material of which shimmers the *chiton*.

No. 264 is again a fragment of the Niobe group—the youngest son. The themes of the drapery are fine.

On the sarcophagus to the left of this Niobid is a figure **(269c)** much bent together, which we recognise by the head-dress as an Oriental. When Attalus I. of Pergamon had conquered the Gauls, he not only put up memorials of his victory on his own citadel, but in order to honour Athens, he dedicated upon its Acropolis four groups of figures representing the conflicts between the gods and the Titans, between the Athenians and the Amazons, the Battle of Marathon, and his own victory. Marble copies of these groups were made in Pergamon itself and some of these have been preserved. We see here a Persian from the Battle of Marathon; he is shielding himself from a blow aimed at him from above. The sculptor has only shown that the warrior is a Persian by his features and his cap; his real interest—and here we see the influence of Lysippus—was the presentation of violent movement. On the other hand, another Persian—now at Aix in Provence—belonging to the same or a similar group, is entirely clothed in the Persian fashion. The group must therefore have been an odd medley of differently treated figures. More about these groups and the school of Pergamon later.

Let us observe the magnificently executed ragment of a relief, **No. 243a,** representing a little satyr drinking thirstily, and let us remember it when we come to the Lateran (p. 140).

For **No. 194**—a boy and a goose—see what is said on p. 192. **No. 118,** "Ganymede carried off by the Eagle," is a work not remarkable in itself, but to which a great name has been linked. The group reproduces, in a bad copy, a work that was famous among the ancients and was created by Leochares, of whom we have spoken in connection with the Belvedere Apollo. From this copy we can trace no more than the main lines. The use of the prop, which makes it possible to show the eagle and the boy soaring, is skilful; and the impression of rising aloft is strengthened by the upward gaze of both heads. The left arm of the boy was not raised in so empty a gesture; the hand was probably trying to grasp the eagle's neck, or else was shading the eyes as though the boy were seeking to discern in the dazzling distance the goal of the flight.

MUSEO GREGORIANO. — In the Museo Gregoriano are a great number of Etruscan remains; in the first room to the right cinerary urns of alabaster; in a great hall bronzes and gold ornaments, and on various walls copies of mural paintings from tombs. The Etruscans were the artistic antipodes of the Greeks; nature did not present itself to them as so much material with which, after finding out its laws, they could deal independently, but as a fascinating apparition to be exactly imitated. It was not the attaining of the typical which attracted the Etruscan, but the

special and individual object; no problems of pure form occupied him; his temptation was to push individual expression to the point of caricature and distortion of the organic form. But as Greek art was brought close to him by constant commercial intercourse, and in its indefatigable advance soon surpassed the capabilities of Etruscan art, the latter was soon subjugated. Here and there its characteristics appeared again; but the national existence of the Etruscans died out all too soon. Their conquerors, the Romans, succeeded to a part of their inheritance; and in their art, too, we may perceive that struggle against the Greek element which, however, gained the upper hand under Augustus and again under Hadrian. Moreover, this struggle broke out again in Christian art and with most violence precisely in the Etruscan country, Tuscany, after the first modern artist had arisen in Giovanni Pisano. It is a remarkable thing that the characteristics of Etruscan art are almost literally identical with those of his works. Nay, the struggle is not, even yet, completely fought out. Therefore the scanty remains of Etruscan art deserve our consideration as the oldest examples of an artistic tendency derived from points of view opposed to the Greek, and capable, after long struggles, of producing works which can take an equal place with those of Greek art.

In the middle case of the bronze room lies a great treasure of gold and silver ornaments and vessels; it was found in 1836 in an extensive tomb at Cerveteri (Cære), and is called, from its two discoverers, the Regulini-Galassi Collection. The various objects are masterpieces of skill. Observe the little figures of animals—each half of which was separately stamped and

then soldered to the other—also the filigree work, and especially the infinitely fine granulated metal-work. The great shield in **Case 342** was used as a breast ornament. It betrays a taste far removed from Greek delicacy and frugality. The separate motives point to the East. It has, however, not yet been decided whether the works themselves are imported from the East—Phœnicia, Cyprus, and Southern Asia Minor have been suggested—or whether they are of Etruscan manufacture but influenced by foreign art. Their date is the end of the eighth or beginning of the seventh century. The embossed silver bowls, generally gilded, are most probably to be attributed to Cyprian artists of that period; they affect an Egyptian style, the ready-made types of which were easily applied to the filling of surfaces, generally in a purely decorative manner.

Finally the Museo Gregoriano also contains a valuable collection of Greek vases, the earliest belonging to the end of the eighth and the latest to the fourth century. As long as the figures were painted with black varnish on a light ground—that is to say from the eighth until towards the end of the sixth century—the representations retained the character of silhouette paintings, *i.e.* occurrences could only be explained by movements which had to be as clear as possible. Other colours were employed in various ways for details, or fine inner markings were scratched in, so that the vessels are decoratively very effective. Emancipation from these restraints came when the whole vessel was covered with black varnish and the figures and ornaments spaced out in the original colour of the clay. Then only did it become possible really to draw the figures.

FIG. 75.—Greek Oinochoe: Peitho, Menelaus, Eros, Aphrodite, and Helen.

FIG. 76.—Greek Crater: Hermes, Dionysus, Silenus, and the Nymphs.

FIG. 77.—Greek Oinochoe: left side of fig. 75.

When we consider that these had to be drawn on the still unburned clay with the greatest possible rapidity, and that corrections were impossible, we hardly know how sufficiently to admire the sureness and delicacy of the execution. A particularly fine figure is the Achilles on an *amphora* in the corridor **(No. 84).** Close by stands a *crater* under glass, the sides of which are covered with white slip, and upon this the drawing is executed in several colours: Hermes bringing the little Dionysus to old Silenus and the Nymphs. The representation is exquisitely simple and delicate (see fig. 76). Another especially fine piece is an "oinochoe" jug in the glass case of the last room, Menelaus finding Helen at the destruction of Troy; she has taken refuge, full of terror, at the altar of Athene, but Aphrodite and Peitho, the Goddess of Persuasion, are at hand, and Eros is fluttering towards Menelaus,—then his sword falls from his hand, Helen's charm has reconquered him in spite of everything (figs. 75, 77). The visitor should allow himself the delight of examining the whole collection exhaustively, and where the subjects remain obscure he may find pleasure in the delicate draughtsmanship.

"MUSEO PROFANO" OF THE LIBRARY.—While the collection of vases enables us to realise the older development of Greek painting, according to the degree in which the larger advance of art was reflected in the decoration of vases, the Vatican possesses ancient frescoes which were painted from originals of a later period. They are in the last room of the Museo Profano of the Library, and were discovered on the Esquiline. One picture, the so-

called Aldobrandini Marriage (from its first owner Cardinal Aldobrandini), represents a bride in her maiden chamber before the setting-out of the wedding procession. Closely cloaked and veiled and lost in shy meditation, the bride is seated on the couch; near her is Aphrodite, speaking kind encouragement; on the left Charis, the goddess of grace, leans and prepares a sweet-smelling essence with which the bride is to be sprinkled (fig. 78). Towards the right, on the threshold of the room, sits Hymen, the god of marriage, looking round impatiently; on the right the chords of the *cithara*, to which

FIG. 78.—Wall-painting: The "Aldobrandini Marriage."

the wedding song will be sung, are already sounding as a maiden tries them with her finger; another maiden is busied at a bowl of incense, and a third waits in gay attire to be her friend's "bridesmaid." On the left we see the interior of the house. The dignified figure with the fan is the bride's mother; she is dipping her fingers, as though testing something, in a bowl into which a servant is pouring water. The picture is one of the most beautiful and tender that have come down to us from antiquity. Judging by the way in which the place is only indicated, the original belonged to a period in which a desire for realistic ex ctitude was not yet aroused. The delicate grace of the movements and the charming flow of the draperies recalls the figures of the later Praxitelean period, and also the Tanagra terra-cottas; and it is in that very period, also, that we find the same sincerity of feeling as in this picture.

The style of a considerably later period is represented in the series of landscapes from the Odyssey, which once adorned the upper part of a wall, as they do here. The red pillars give us the illusion of looking through a gallery upon a wide landscape in which the separate scenes are being enacted. The series begins on the right wall, and to the right of the window: the ships of Odysseus are lying in the bay of the Læstrygones, and the daughter of the king is descending from a rock on the right hand to fetch water; three of the companions of Odysseus are advancing questioningly towards her. In the second picture the Læstrygones are beginning the battle; in the third they are destroying the ships, and the fourth shows us that of Odysseus sailing safely away.

Then follows the adventure of Circe: one picture unites two scenes; on the left Odysseus is being greeted as he arrives, on the right, within the house, the sorceress sinks on her knees, in supplication, before the hero. The next picture has become indistinguishable. On the left wall, too, we behold the nether world presented in two pictures: on the left are the companions of Odysseus, offering sacrifices; then he himself, standing before the shade of Tiresias, behind whom other shades are hovering; above sits Elpenor, who is not yet received into Hades because his body is lying still unburied in the palace of Circe. On the right we see different forms of expiation —the Danaids pouring water, the gigantic Tityus with two vultures tearing at his liver, and Sisyphus rolling his stone up hill. The compositions are picturesque throughout, the figures only accessory to the largely painted landscape. The perspective is correct on the whole, but carelessly handled, and the desire to give different tones by means of the lighting is plain. All these things are marks of Hellenistic art. The execution is skilful and decorative, in accordance with the aim.

Fig. 79.—Frieze with acanthus ornament from the Forum of Trajan.

II

THE LATERAN

ROOM I.—In the middle of the first room is inlaid a part of the great mosaic pavement, the remainder of which was put together in the upper storey of the palace. It was discovered in a principal apartment of the Baths of Caracalla. Athletes, gymnasiarchs (trainers), instruments for exercises and prizes are represented, but it is all rough and not even agreeable from a decorative point of view. Moreover the pavement was only laid in the fourth century after Christ, and therefore subsequently to the building.

No. 13 is an effective fragment from the representation of a boxing-match. This piece was already known in the time of Raphael, who made a drawing of it.

No. 20 is a remarkable fragment of Roman plastic art; it represents an emperor with his train, including lictors, who may be recognised by the long bundles of rods (fasces). Both the heads which stand out completely have been admirably restored—it is said by Thorwaldsen—yet the restorer was wrong in giving to the emperor the head of Trajan. It is now proved

that the fragment exactly fits another fragment in the Museum of the Thermæ (p. 288); the columns and the fasces are there continued upwards, and we also still see half of a pediment in which the story of Rhea Silvia and of the twins, Romulus and Remus, is represented. This adornment belonged to the great double temple erected to Venus and Rome by Hadrian on the heights between the Forum and the Colosseum,[1] and was upon the side dedicated to "Roma," which faced the Forum. The relief, the fragments of which are shown united in the illustration (fig. 80), was obviously intended to commemorate permanently, by means of a monumental representation, the act

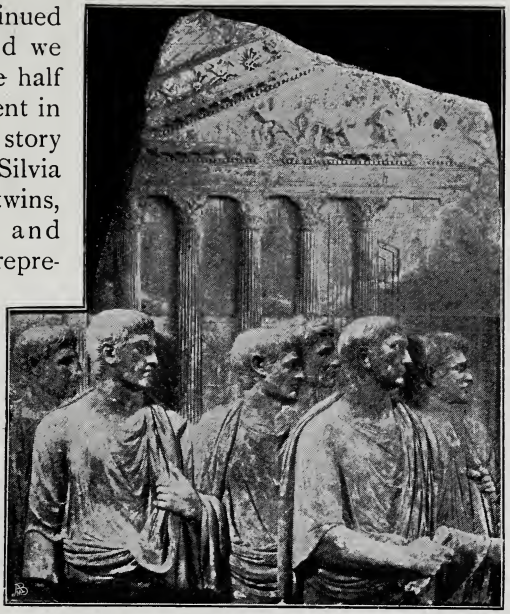


FIG. 80.—Roman Relief in the Lateran (lower half) and in the Museo delle Terme (upper half).

[1] See vol. ii. pp. 89-92.

of dedication. The fragments give a high idea of the dignity and nobility with which this public function was conceived and carried out.

No. 26 shows us how fountains were decorated in Rome, and indeed in the Hellenistic kingdoms. We see a rocky landscape; on the left stands a charming female figure who is giving a little satyr boy to drink out of a large horn (fig. 81). In the mouth of the horn is the opening for the fountain; the water therefore ran out here, and its abundance—the little boy must have been quite drenched—was a good symbol of the inexhaustible wealth of nature. We may remember also that we have already seen this small boy—but turned the other way—in the Galleria de' Candelabri (p. 130). On the right a little Pan is coming out of a cavern and playing a tune to himself on his pipes; two goats are grazing at his feet. As a contrast to this peaceful picture of nature and her gods we see scenes above of strife and distress; an eagle is devouring its prey, a hare; and a snake is winding up the stem of a fig-tree and threatening a nest of young birds, while the parents sit screaming on the nearest branches. Interest in subjects of this kind, and the way of showing part of the surroundings in a relief as well as human figures, only developed in Greece at the beginning of the Hellenistic period. At bottom this is only an expression of what we have observed in regard to the development of heads (p. 43) and of figures (p. 12),—the advance from the representation of surface to that of space.

ROOM II.—In the second room we may admire magnificent architectonic fragments and ornaments of

the most diverse kind. The pieces with the cupids

FIG. 81.—Relief from a Fountain.

and the lion-griffins (**Nos. 86** and **168**, see fig. 2), as well as the great acanthus wreath (**No. 130**, fig.

79) come from the Forum of Trajan. The Roman ornamentation does not equal the Greek in refinement of style; it retains more of the vegetable form, and by means of that and of greater exuberance obtains more vivid decorative effects. Between the antique pieces observe **No. 178,** a chimney-piece of the end of the fifteenth century; the points of difference should be clearly noted.

Fig. 82.—Relief of Medea and the daughters of Pelias.

ROOM IV. — In the fourth room we see, on the right **(No. 278,** fig. 82), one of the most beautiful Greek reliefs of the period of the Parthenon frieze. Before making acquaintance with the subject let us cast a glance back on the fountain-relief. The difference in the two styles lies in the fact that here the figures are arranged

with great art between two planes and, as it were, spread out, without impairing the effect of roundness, and that the whole surface is filled by them. A maiden is setting down a heavy tripod in the centre—her action is very expressive; on the right stands a maiden in a similar dress, with a drawn sword, and lost in deep thought; on the left is a female figure, recognisable by the sleeved jacket, hanging round her, and by her head-covering, as a barbarian. She is just opening a box but her head is not bent; her gaze seems to be attentively directed towards the other, who stands thinking. The barbarian is Medea; she has persuaded the two daughters of Pelias that it would be possible to rejuvenate their old father if they dismembered him and boiled him with magical herbs. Thus Medea's revenge succeeds and the Peliades become their father's murderesses. We see the quiet preparations for this horrible deed represented; but the wonderful part is the manner in which the spectator's attention is drawn from the outward proceedings to the uneasy feelings which perturb the breast of the one daughter; in comparison with her Medea herself falls into the background; indeed, as soon as we look at her we involuntarily follow her gaze, which is trying by its magic power to banish the hesitating maiden's doubts—and again we are carried into that maiden's soul.

In the Villa Albani is a famous relief representing Orpheus, Eurydice, and Hermes; we give a reproduction of the better replica in Naples (fig. 83). The singer's wife may follow him out of Hades if he endures a hard test: he is not to look back upon his love on the way; the way is almost at an end.

Eurydice lays her hand on the shoulder of Orpheus and he tenderly turns round, but Hermes is already gently taking the wife's hand to lead her back to the world of shades, and this time for ever.

Fig. 83.—Relief of Orpheus, Hermes, and Eurydice (Naples).

In the Villa Albani, too, is a cast of a relief which we reproduce as a third (fig. 84). Theseus and Peirithous impiously descended into Hades to carry off Persephone, and were punished by being bound with invisible chains to the rocks of the nether world. When Heracles descended thither he succeeded in begging off Theseus, but Pirithous had to remain. The moment before the last farewell is represented; Heracles is on the left, Theseus on the right, Peirithous in the middle. These

three reliefs belong together in more than one respect. They are works of the same period and of the Attic style; the composition is restricted to three figures closely connected with one another, while the connection is in each case expressed less by the action, which is restricted to its lowest terms, than by the manner in which the persons represented look at one another. Deep silence reigns in these groups over which is thrown, so to speak, the spell of a solemn mood. No other monuments so much resemble these three reliefs as do the Attic sepulchral *stelai*; is it therefore only a chance that in all three we find clear allusions to the unconquerable power of death? No spell saves Pelias from it, nor does a husband's love rescue Eurydice; and although Theseus will return

FIG. 84.—Relief of Heracles. Peirithous, and Theseus (Rome, Museo Torlonia. The head of Theseus in Berlin).

with Heracles from Hades, Peirithous cannot follow them.

ROOM V.—Against the end wall of the fifth room are to be seen two peculiar terminal statues **(No. 396** and **No. 405)**. The slender, delicately curved shafts bear in one case a male and in the other a female bust (the latter recognisable by the buttoned sleeves; the head is modern). That rustic deities are intended, is shown by the skins and the fruits, and also by the male head whose horns show him to be Pan, evidently a kindly ancestor of the Christian devil; his counterpart therefore was a Panisca. A diverting effect is produced by the little children on the shoulders of both these terminal statues, apparently in each case a little Dionysus. The originals of these delicately executed works were produced in the Hellenistic period.

The black stag in the centre once bore a statue of Artemis. Next to it **(No. 391)** we see the statue from a shrine of Mithras. Mithras was originally an old Arian god of light who was worshipped in Persia. "It seems certain that this representation of Mithras slaying the bull is connected with the ancient Persian legends of the creation. According to these traditions the bull was the first living creature formed by Ahura-Mazda, and the death of this first bull was the origin of the whole creation; various parts of his body became various kinds of plants (see the ears of corn in which the tail ends), while the animals drew their life from his seed purified by Luna. The spirit of evil tries to hinder the good effects of this wonderful death; therefore we behold the scorpion, sacred to Ahriman, devouring the reproductive organs of the creative bull,

The snake, who is drinking the blood as it falls, is a symbol of the earth which is fertilised by these holy drops. The dog leaping up towards the wound must undoubtedly, in accordance with Iranian conceptions, receive the soul of the bull which is called to new and wondrous destinies." "According to what we have just said, Mithras was regarded as the *creator* of everything that lives on earth. But an even more sublime part seems to have been assigned to him. At the end of time a bull must be slain anew that men may rise from the dead" (Cumont). When therefore a follower of the religion of Mithras saw such a group as this behind the altar of the temple the sight filled him not only with reverential awe at the mysterious beginnings of all life but also with joyous and victorious hope of a blessed destiny at the end of all days.

ROOM VI.—The sculpture in the sixth room all comes from the Roman theatre at Cerveteri (Cære), and therefore gives us an idea of how such a building was fitted up. **No. 428** is a colossal head of Augustus; **No. 433** a statue with a breastplate (the head modern); **No. 435,** Tiberius; **No. 436,** probably Octavia, the daughter of Claudius; **No. 437,** Claudius; **No. 438,** an unnamed statue with a *toga;* **No. 439,** the elder Drusus or his son Germanicus; **No. 444,** an unknown bust (not Caligula); **No. 445,** a female statue.

ROOM VII.—In the seventh room we immediately face the statue of the great tragic poet Sophocles **(No. 476,** fig. 85). The existence of Sophocles must have

Fig. 85.—Statue of Sophocles.

been one of the happiest possible; he was handsome, noble, well-to-do; success crowned his efforts throughout life; he was blessed with a happy taste for the refined pleasures of life, with a simple and lovable disposition, and with a religious discretion; he was spared rough misfortune and was a sunny favourite of the gods. His forerunner, Æschylus, had given shape to the Attic drama, and peopled its stage with superhuman, Titanic figures; Sophocles continued to develop these forms, and to seek new problems within their limits. His was one of those enviable artist-natures to whom form is no constraint, and for whom in every limitation a new oppor-

tunity blossoms for the unfolding of individual beauty. Instead of the awful and vast figures of Æschylus, however, he drew beings of a tenderer kind, in whom we always perceive the warmly pulsating human heart; even his hardest characters are not devoid of touching traits, gleaming suddenly out like hidden gold. The splendour of the imagery in his choruses is entrancing, and the flow of his rhythms wonderfully easy in comparison with the iron tread and the heavy burden of thought that mark the choruses of Æschylus. As though it were a law of nature that a Michael Angelo should always arise beside a Raphael, a Beethoven beside a Mozart, we find among the ancients Scopas next to Praxiteles, and next to Sophocles, Euripides, whose existence was gloomy, struggling, broken, whose inner world would not fit into the allotted forms, and yet did not find strength to burst them. His figures rich in individual character gain in living reality what they lose in ideal exaltation of human feeling; he is attracted not by the most delicate and intimate stirrings of spiritual life but by the wild storms of passion. We behold conflicts of the spirit presented with staggering truthfulness, and glimpses into depths of human thought hitherto unfathomed recur again and again. Euripides pushed his way up from a low and despised position, but while he lived success did not crown his work. The sculptor, here, has embodied the contrast which the personality of Sophocles affords to that of Æschylus and that of Euripides. A handsome man stands before us whose healthy physical development proclaims his prosperity; the taste with which his cloak is arranged reminds us that the man of quality was distinguished in Athens

by the way he wore his cloak. The well-ordered hair and beard, even the sandals, are in accord with the rest. Deep thought and the many changes of a full life have left their trace in the face without, however, disturbing the beauty of feature or the lovable expression; the grave eyes look out freely and firmly, away into far space, over the medley of life's detail. The original of the statue, which we must conceive in bronze, was made about fifty years after the poet's death, and probably stood in the Athenian theatre. For the treatment of the drapery we may compare the bearded Dionysus by Praxiteles (p. 119); to his school belonged also the sculptor of this ideal portrait which gives us a conception not of the poet as he really walked among living men, but of his image as that period preserved it. Before this "pattern of the perfect man" we may recall the figure of Demosthenes, grand in its ugliness.

After the successful issue of the Persian War, when in their patriotic enthusiasm the Greeks felt an aversion from everything foreign, and turned proudly to their own national gifts, the flute, an instrument formerly introduced from Phrygia, fell in Athens at any rate under the ban of this feeling, evidences of which we shall often encounter. The grave and solemn music of stringed instruments was set up in opposition to it as the national art, and the following legend grew up: Athena had discovered flute-playing, but having by chance seen herself reflected in a stream while she was blowing the instrument, she was horrified at the ugly appearance of her distended cheeks, flung away the flute, and pronounced a curse upon it; but one of the Sileni, Marsyas, attracted by the unusual

sound stole up and took possession of the discarded flute in spite of the curse. He became so proud of the new music that he challenged Apollo to a contest on his *cithara*. The prize was assigned by the Muses, who were the judges, to the god, and at his command Marsyas was flayed alive. We shall find this cruel end represented in a Hellenistic work, but here, in **No. 462** (fig. 86), we see the satyr, who has quietly crept nearer, starting back in alarm at the sudden movement of the goddess, but unable to withdraw his eyes from the flute as it lies on the ground. The original of this figure in company with that of the angered Athena once stood on the Acropolis of Athens; both figures were executed in bronze and the group was a work of Myron. The restorer has, wrongly, put castanets into the hands; they ought to be open in terror and amazement. We must imagine the long horse's tail, only the root of which remains; it should project in a generous curve. We must also conceive the stump and the supports under the feet as absent, so that the figure would stand poised only on the toes. The point that attracted Myron in this theme will be clear without further explanation, if we remember what was said above in reference to his Discobolus (p. 121 ff.). In this case, too, he was able to present a figure at the highest pitch of excitement and tension; the only difference is that in the former case the body is bent like a bow before the flight of the arrow, while here it is extended to the utmost, so that a relaxation of muscles and sinews must occur in the very next moment. The Silenus, whom we may see later on represented as a plump glutton—remember the statue in the Braccio Nuovo—is here

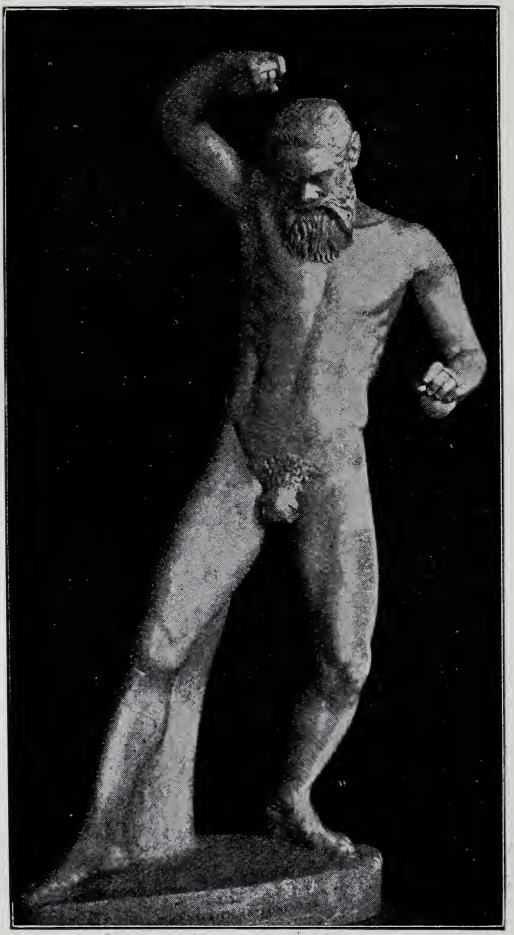


FIG. 86.—Statue of Marsyas, after Myron.

shown as a dweller in a dry mountain country, thin, rigid, and muscular of conformation; the head upon this splendidly executed body is noticeably mask-like; this may be partly the fault of the copyist, but it is reported of Myron that the expression of his heads had not the perfection which was admired in his bodies.

ROOM VIII.—In the centre of the eighth room, we behold Poseidon, the god of the sea. Much of the statue is restored. The right foot must originally have rested on a rock; the whole dolphin is modern, so is the right hand with the palm-shaped ornament of the stern of a boat (*aplustre*). Poseidon stands on the sea-shore; to relieve his weary limbs he sets one foot on the rocks and leans with his right arm upon the raised thigh while the left hand rests upon the trident and so takes some of the weight from the left leg. It is significant that the god is not holding his weapon in his active right hand, but grasping it in the left, as a prop; he is resting and his gaze travels calmly over the immeasurable spaces of his Empire. But the sublime repose of the Olympians is not for him; his damp locks hang, storm-tangled, round his head, while the furrowed brow, the gloomy expression of the eyes, and down-drawn corners of the mouth tell of storms within. The position too is characteristic; it would be out of harmony with the loftiness and dignity of Zeus, but is very significant of the sea-god's passionate temperament. It appears to have been Lysippus who introduced this theme of the raised foot into statuary, and in so doing opened a series of new problems. When we try to determine the sculptor of the original of this Lateran statue we can only think of him or of Bryaxis (compare pp. 91 and 109). If we now recall that head of Poseidon in the Museo Chiaramonti (p. 49), which represents the god with the weather-beaten features of a sailor, we shall perceive how far that work exceeds this in strong realism, but also how much of the expression of divine sublimity has been lost.

Let us glance at **No. 515** on the left wall, an admir-

able fragment of Roman art in relief and portraiture, belonging to the period of Trajan. Then let us observe the dainty little relief (**No. 487,** fig. 87) on the right, next to the entrance. It represents an interior, shut in by a wall with a high cornice from which hang garlands of laurel with floating ribands, while

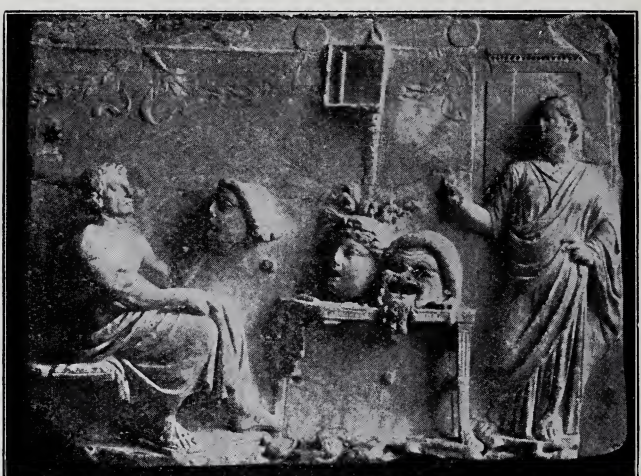


FIG. 87.—Relief: Poet and Muse.

all sorts of vessels are placed above as on a shelf. On the right the wall forms a deep recess in which stands an open cupboard with a pointed top. In this room on a low seat to the left, sits an elderly man who is holding up before him a stage mask; two other masks and a scroll are lying on the table (many parts of the furniture are broken away). Above the table rises a reading-desk—here again the

whole right side is now missing—upon which a larger scroll is spread out. Judging from all these things the room is that of a dramatist, and the man must have written comedies: the mask in his hand is that of a youth; the next one we recognise by the bow of hair and the kerchief as that of a young girl, and the third by its grotesque features as a comic old man, a preachifying uncle, or confidential servant. The works of the poet must therefore have been domestic comedies such as were produced in Athens in the fourth century, especially by Menander, after the political comedy of Aristophanes had died out; and since the head of the poet has the greatest likeness to that of Menander (compare p. 48)—in spite of the small scale, all the characteristic features are rendered—it is very probable that the relief was intended to represent that dramatist—the most beloved and admired of Greek comedy writers, down to Roman days—at work. But the man is not alone; on the right stands a female figure, distinguished by a certain grandeur of deportment and ideal cast of feature; her right hand seems to be lifted in greeting. Let us now recall that relief which represents the visit of Dionysus by night to a victorious poet (p. 49). Here too it is a divine being who is appearing in the calm of the study; it is the Muse who is honouring the poet by her presence, and to whom he raises his eyes with surprise and reverence. The relief is of Greek workmanship. It reminds us of what we said about the fountain-relief in the first room here; in this case, too, the environment of the figures is quite clearly represented as in a painting. We must consider that reliefs of this kind—like smaller-sized pictures at Pompei—

were let into the centre of a richly decorated wall; the intimate effect desired by the sculptor would only be obtained if this relief were enclosed by a frame projecting considerably.

ROOM IX.—In the middle of the ninth room stands a triangular monument with concave sides, upon which we see Nymphs and Satyrs represented in relief—a festive choir, playing and dancing. The figures are extremely graceful and recall those of the Horæ and the goddess of the dew in the Museo Chiaramonti (see p. 55). The monument formerly served as pedestal for a tripod, and in its entirety was the votive offering of a man who had gained a prize, in the form of a tripod, for the placing and arranging of a chorus in a dramatic representation; as these representations occurred at the feasts of Dionysus the artist has represented the followers of that god upon the pedestal. The ornamentations on the wall should also be observed, especially two pieces which recall the stucco decorations in the Museo delle Terme (p. 273).

ROOM X.—The chief part of the sculptures in the tenth room comes from the tomb of the family of the Haterii outside the Porta Maggiore. Nearly all are artistically worthless but interesting in subject. Upon the relief **No. 690** we see the lying-in-state of a corpse upon a bed of ceremony, surrounded by relatives and hired mourners. Relief **No. 719** shows a part of the Via Sacra along which the funeral procession passed when the dead were carried across the Forum to the place of cremation. Next we see a temple with the image of

Jupiter; it is the temple to that god below the Palatine,—then comes an arch, situated, according to the inscription on it, "at the highest point of the Via Sacra,"—it is therefore the Arch of Titus. The goddess of the city of Rome sits in the passage of the arch, and is a reminder of the double temple, hard by, which she shared with Venus (compare p. 139); then comes another arch, and beneath it sits the mother of the gods, who was worshipped in a shrine at the place where the Clivus Palatinus branches off from the Via Sacra; further on follow a foreshortened view of the Colosseum, and finally another arch, which by the inscription was near to a temple of Isis. There was a temple to her near the Baths of Titus, and not far off was a temple to Minerva whom we see in the archway.

The relief **No. 676** gives a notion of the former appearance of the tombs, the ruins of which still line the Appian Way, only we must picture them without the figures at the top; this group evidently represents those who are buried within. On the left we behold a machine with a tread-wheel for raising heavy weights; why the sculptor has introduced it here is incomprehensible, for the building is already completed.

While these sculptures cannot have been produced earlier than the second century A.D., the two excellent busts, **No. 675** and **No. 677**, date from the period of Trajan; their shrines give us an idea of the little wooden temples in which the Romans preserved the waxen images of their ancestors. From the same source and also of the period of Trajan is the very delicate triangular column, **No. 686** (on the left of the way out); on each of two sides of it a candelabrum wreathed

with roses is represented; the perfumed garlands form a charming contrast to the heavy shaft of the candlestick.

ROOM XI.—In the eleventh room, a bearded terminal figure, on the right, in the corner, should be looked at (**No. 761**); it is in admirable preservation and the workmanship is very careful. The original, which we must conceive in bronze, was a work of the school of Pheidias, and the majestic sobriety of this head may well assist us in imagining that master's celebrated Olympian Zeus; we may also recall the statue by Praxiteles in the Vatican (p. 119). Hermes is the divinity represented here. This terminal figure was found at the entrance of the tomb with the roof of white stucco in the Via Latina, Hermes being the guide of the souls to the nether world (*cp.* p. 20 and p. 144).

In the other tomb at the same place were found the sarcophagi **No. 751** (Dionysus and Ariadne), **No. 769** (Adonis and Aphrodite), and **777** (Phædra and Hippolytus). The reliefs upon Roman sarcophagi are generally from good models but badly executed; they stood within the sepulchral chambers, and the superficial decorative execution of most of them sufficed for the flickering lamplight.

In the middle of the back wall stands a statue of the Artemis of Ephesus (**No. 786**). When the Ionian Greeks colonised Asia Minor they found in the neighbourhood of what was at a later time the city of Ephesus an important temple to a great nature-goddess, and in the temple an extremely ancient statue. The Greeks called this goddess Artemis, but allowed her statue to retain the chief features of the old image. Her character as the universal nursing mother is

denoted by her many breasts; the ornaments upon her armoured garment and the lions upon her arms signify her protective power over animal and vegetable life, and she wears a crown of towers as goddess of the city of Ephesus. The sanctuary of this goddess became the national sanctuary of the Ionians, and glorious with a wealth of chosen works of art. Here stood the statues of the Amazons, of which we have heard (p. 14; compare also p. 226). Eventually her fame and worship extended as far as Rome, but did not attain the same deep influence as the religions of the two other Asiatic deities whom we find in this museum, Mithras (p. 146) and Attis (p. 162). The power of Artemis does not seem to have extended to life beyond the grave.

ROOM XII.—Two sarcophagi of comparatively good workmanship are to be seen in the twelfth room. One, **No. 799**, is adorned with scenes from the legend of Orestes: on the front Orestes and Pylades are praying at the tomb of Agamemnon, whose shade appears at the door; in front lies a sleeping Erinnys; then follows the murder of Clytemnestra and Ægisthus, whose shades are seen on the left side entering Charon's boat; finally, we behold Orestes stepping away from the tripod of Apollo at Delphi, over one of the sleeping Erinnyes. On the left part of the lid is represented Iphigenia's recognition of her brother at Tauris, then the procession to the sea under the pretence of purifying the holy statue, but with the real intention of escaping and carrying off the statue, and finally battle and flight. On another sarcophagus is presented the destruction of the children of Niobe (**No. 813**).

ROOM XIII.—In this room our attention is attracted by a relief (**No. 868**) representing a youth carefully and anxiously supporting another who is sinking down in exhaustion. We find the same group upon sarcophagi with scenes from the story of Orestes; for it is he who is falling as the Erinnyes appear to him; the anxious friend is Pylades.

In the centre, at the top, is a well-executed stand for a candelabrum, with three figures of deities in relief.

ROOM XIV.—The statue of a barbarian in the fourteenth room is interesting from a technical point of view; it is unfinished, and traces of the drilling process are visible.

A famous mosaic pavement existed at Pergamon—no doubt in the royal palace of the Attalids—which appeared to have all sorts of scraps of food scattered over it, and into this same pavement a mosaic picture was inlaid, representing doves on the edge of a vase; the artist who made this work was named Sosus. Now a pavement has been discovered in Rome which corresponds to the description of that at Pergamon, and its remains have been put up here; the room which it adorned must have been rectangular. In the middle of the floor, a mosaic picture was let in and surrounded by raised borders of marble, but this was apparently completely destroyed; around the border ran a broad stripe with views on the Nile against a black ground (see the fragments on the floor); then on each longer side up to the edge were two pictures, each of three masks, and each representing some drama by means of its principal masks; beneath

the two of these pictures which remain is found the inscription of the artist Heraclitus. Whether Heraclitus copied the work of Sosus from a drawing or whether he only imitated it we cannot tell; but it is probable in any case that the missing middle picture represented those same doves, and also that the loss is replaced by the well-known mosaic of doves in the Capitoline Museum (fig. 88). The workmanship of the whole pavement is certainly admirable; the idea, for which we must hold Sosus responsible, is one of the most tasteless that ever resulted from mere thoughtless "bravura"; the more convincingly the remains of the meal are reproduced the more disagreeable must it have been to walk upon this pavement. The whole *menu* can be reconstituted; first there were oysters, sea-urchins, crabs, and snails, then fish, then fowls, with lettuce salad, and lastly apples, nuts, and grapes. We observe a little mouse gnawing at one of the nuts.

ROOMS XV. and XVI.—In the last two rooms are all sorts of fragments from Ostia, mostly sculptures of no importance. In the last room but one there is a niche with a mosaic between the two windows; it represents Silvanus, the Roman god of fields and gardens. His head is surrounded by a nimbus, a symbol of divinity which in Christian art became the aureole of the saints.

In the last room, the bronze statuette of Aphrodite to the right **(No. 1043)** deserves attention; the goddess was holding in her left hand a mirror and in her right hand a little blade-like instrument for putting paint on the face. The position is peculiarly artificial. That

and the plumpness of the figure show the bronze to be a Hellenistic work.

On the wall above we see a mural painting from a tomb at Ostia representing the nether world. On the left is the gate, guarded by Cerberus and a watchman (IANITOR); to the right of it is Orpheus, just looking back after his wife, who holds out her hands in horror (compare p. 143). Above, on the right, can still be seen remains of Pluto and Proserpine; beneath is a man weaving a rope which an ass is gnawing behind his back—he is one of the types of expiation in the Greek Hades, and, like the Danaïds pouring into a leaky vessel, symbolises the eternal futility of vain human effort. His name was Oknos, and Polygnotus, also, painted him at Delphi in his picture of the lower world.

We see another Asiatic deity in the reclining youth **(No. 1061)**; it is the Phrygian Attis, the beautiful youth beloved by Cybele, who in a fit of madness unmanned himself and died, but afterwards rose again. Bloodthirsty, tumultuous orgies seem to have become connected with his festivals, but there must have been some deeper ground for the wide extent of his worship. We hear of mysteries and of a baptism of blood, from the atoning power of which renewal of life was expected. Attis is here represented in an indolent position and with an almost girlish figure. His face has a sad, dreamy expression; his character as a nature-god is indicated by flowers and fruits, while sun rays and the crescent of the moon remind us that in later times he was raised into a universal god. The bearded bust has been declared to be the Zeus of Ida, in the neighbourhood of which the worship of

Cybele arose. The cult of this goddess was introduced into Rome as early as 204 B.C, but that of Attis appears only to have been publicly recognised under the Emperor Claudius.

RELIEFS FROM TRAJAN'S COLUMN.—In one of the upper storys casts of the reliefs on the Column of Trajan have been placed. A special permit is required in order to see them. Detailed description in these pages would carry us too far. The reliefs have a two-fold importance: in the first place they narrate in chronological order the events of Trajan's two campaigns in Dacia, and they are, besides, productions of high artistic merit. The whole idea of carrying a band of reliefs spirally round a column is indeed extremely *bizarre*, but we can hardly hold the artist responsible for it.

FIG. 88.—Mosaic of the Doves.

III

THE CAPITOLINE MUSEUM

Equestrian statue of Marcus Aurelius.—Before entering the museum let us consider the bronze equestrian statue of Marcus Aurelius in the Piazza. It was set up here in 1538 by Michael Angelo, who is said to have designed the pedestal, the statue having previously stood in front of the Palace of the Lateran. Originally, a little figure of a barbarian was lying under the horse's raised fore foot; this denoted the defeat of enemies, while the gracious gesture of the right hand was for the Emperor's subjects; the left hand held the sheathed sword. The horse will not find many admirers. Apart from the fact that our taste no longer approves so

heavy a breed, the rendering is by no means masterly, and the same thing may be said of the representation of the human figure and its movement. What, in spite of all, ensures the effect of the work is its thoroughly monumental simplicity and dignity.

COURT. — On entering the courtyard of the museum we have before us a figure which has played its part in Roman history, the huge river-god reclining at ease, which formerly stood near the church of S. Pietro in Carcere, in the Salita di Marforio (a name formed no doubt from "Martis Forum"), and which itself derived from that position the name of Marforio. In the battles of wit which were fought out with satirical sonnets Marforio used to be made to reply to the attacks of Pasquino.

CORRIDOR.—We turn into the hall on the left, and there we find a colossal statue of Athena **(No. 4)**. In the right hand we must imagine a long spear and on the left arm a large shield, the hair on the shoulders lying naturally, and the crest of the helmet less "baroque"; and we should step back in order to see the figure at the proper distance. This is an Athena of the brilliant and powerful period of Pericles, the same ideal of the victorious and triumphant warrior maid which Pheidias embodied in his Athena Parthenos (p. 269). But while the "Parthenos" has laid down her weapons and is advancing to a festival in presence of her people, the goddess here stands in lively agitation, ready for battle and with weapons raised. We may recall the Athena Giustiniani by way of contrast (p. 28). The execution of the statue is merely

decorative; the head, with its full, fresh contours, soft waves of hair, and beaming expression is better than the body.

Fig. 89.—Female Statue in Berlin.

In the next recess the large but unfortunately much damaged sarcophagus, with the representation of a Bacchanal, should be noticed.

In the next recess again we see a striking draped figure and a similar figure standing opposite. Both have heads which do not belong to the statues; moreover, the left hands of both and the whole lower portion of the first are modern. The head that belongs to this type has recently been identified in the Berlin Museum. The appearance of the original composition is shown by our illustrations (figs. 89, 90), but what the left hand once held remains undecided to the present time. Only by means of this reproduction do we comprehend the meaning of a work which might else strike us only for its incompleteness. In this figure perhaps the

first attempt was made to represent a female figure entirely enveloped by a single drapery. We may remember the solutions of this problem which we saw in the Braccio Nuovo (p. 20 f.). Although even here we can trace plainly enough the endeavour to bring out the significant points in the position of the body, by carrying the lines of folds from one to another of these, yet the surfaces between the folds are so lifeless that an impression is given of something too systematic, too pillar-like. Still we must admit that this character of complete restraint unites with the hard severe expression of the face to produce an individual and serious image of feminine decorum. The original of the figure, which we must no doubt imagine in bronze, was the witness of a great movement: in the sixth century B.C. a strong current of influence had flowed in upon Greek culture, from Ionic Asia

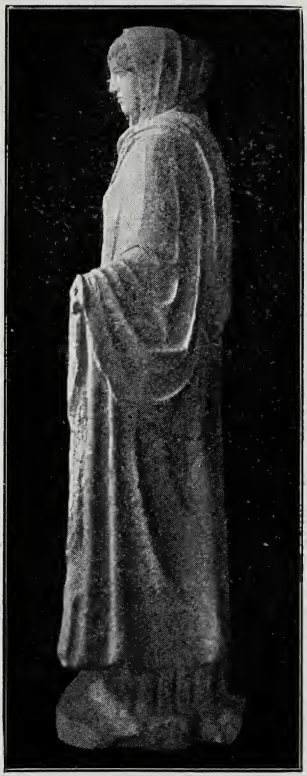


FIG. 90.—Female Statue in Berlin.

Minor; this showed itself in art by an exaggerated elegance, a gracefulness soon to be petrified into mask-like grimace. As early as the close of that century a reaction against this tendency seems to have set in, but complete emancipation only came with the mighty disturbances of the Persian wars; these raised a conscious opposition among the Greeks to everything foreign, and we then see in art no longer the figures of smiling, alluring girls dainty of form and movement and in garments with hanging ends, but real women, with strongly built, firmly posed bodies, excessively simple clothing, and serious, cold looks. We shall see two other kindred statues which show this reaction (pp. 228 and 260); and even when the period tries to represent something gentler—we may recall the Penelope (p. 46 ff.), the girl running a race (p. 128), and the boy pulling out a thorn—the figures have none of the mannered grace of the older ones.

On the other side of the hall we notice a colossal statue of Ares **(No. 40)**. It would produce a far better effect if the cloak and the extremities had not been so clumsily and shapelessly restored. The god is shown as a commander, in armour richly adorned with reliefs; the face recalls the features of the Zeus of Otricoli, but is not so majestic. The statue is a copy of that which the Emperor Augustus set up for worship in the Temple of Mars Ultor, in his Forum.

ROOM II. FROM THE CORRIDOR.—In the second of the two adjoining rooms stands a sarcophagus with a representation of a battle between Gauls and Greeks, who may be recognised

by their armour. The relief commands special interest because of its clear connection with one of those groups which King Attalus of Pergamon dedicated upon the Acropolis at Athens (compare pp. 129 and 202); we possess copies of single figures from these groups, and one of them (fig. 91) strik-

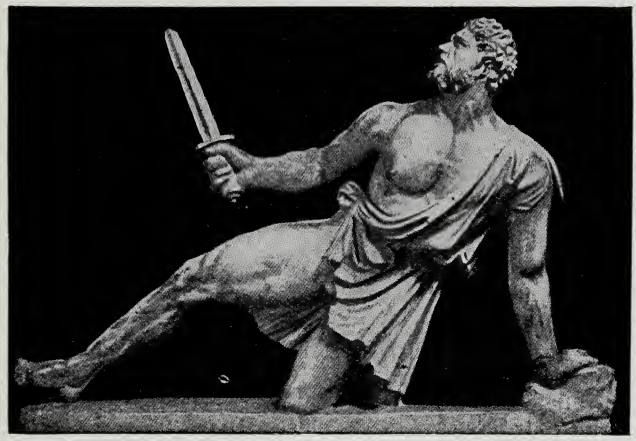


FIG. 91.—Statuette of a Gaul (Venice).

ingly resembles the figure of a Gallic chieftain who is falling back under the horse of a Greek in the centre of this relief. The right arm of the statuette is modern; it should be restored either after the figure in this relief, showing the warrior turning the sword against his own breast, or after the corresponding one on the sarcophagus at Palermo (fig. 92), where the arm is raised in supplication. Some other figures of the relief—for example the Gaul falling from his

horse, and especially the wonderful back-view showing the arm lifted for a mighty blow—may be regarded as reminiscences of those Pergamene works, and therefore the sarcophagus is well qualified to give us a general impression of the effect of the groups.

GALLERY. — We now ascend the stairs and enter the gallery. Observe **No. 50** on the left; the torso only is antique and comes from a finely executed copy of Myron's Discobolus (p. 122 f.); the restorer, completely misunderstanding the frag-

Fig. 92.—Roman Sarcophagus (Palermo).

ment, has made it into a warrior rushing forward. On the right stands a good copy—the best in Rome—of the Eros bending his bow (**No. 5**, fig. 93). The bowstring was only fixed at one end, and in order not to slacken it unnecessarily was left hanging loose when not about to be used; when needed for shooting, the loose end was drawn by means of a loop over the corresponding horn of the bow—no easy operation, since it required the bow to be very much bent. Eros is just preparing to shoot, and that he has already chosen his victim we see by his gaze, turned not on his busy right hand but towards something distant. Striking is the contrast between this present-

ment and the Eros of Centocelle (p. 78 f.). That Eros exhibited a poetic mood and spiritual animation; here is a physical theme, but an extremely charming one. The delicacy of the motive was unquestionably better marked in bronze, the original material. The artistic individuality of this statue as well as its great celebrity in ancient times has caused it to be identified as a work of Lysippus—a bronze Eros which stood in the shrine of the god, at Thespiæ.

FIG. 93.—Statue of Eros with the Bow.

ROOM OF THE DOVES.—We next come to

the room of the doves, which takes its name from the mosaic let into the wall on the right. The passage on p. 160 concerning the mosaic of Sosus at Pergamon should be read over. The words of the description which concern us here are as follows: "In it the dove that is drinking and darkening the water with the shadow of her head is admirable; others are sitting on the edge of the *cantharos* and cleaning themselves." The words apply precisely to this mosaic, which comes from Hadrian's villa, and from it we may frame a conception of the work of Sosus. The composition is very charming, and gives a higher idea of the art of Sosus than that unswept floor; technically, too, this copy is a masterpiece.

At the lower edge of the end wall of this room a whole series of Roman portraits should be studied. They are interesting physiognomies throughout; the most remarkable being the central head with its evil glance, which represents an individual of the third century. The others, with their smoother, colder air, belong to the beginning of the Imperial period.

The so-called "Tabula Iliaca" is let into the wall of the window recess on the left. It represents scenes from the Iliad and other Homeric epics, in tiny figures; the destruction of Troy occupies the centre, and according to the inscription follows the poem of Stesichorus. One Theodorus, who, to judge by the lettering of the inscription, lived in the time of Augustus, is named as the artificer. Opposite are two more fragments of similar tablets with the shield of Achilles. In the lower one the verses describing the relief are cut in microscopic letters on the edge of the shield; on the back is the

incised figure of an altar divided into squares, and each square contains a letter. If we begin to read from the A in the middle, either upward or downward, to the right or to the left, we shall make out the same hexameter line—Ἀσπίς Ἀχιλλῆος Θεωδώρος καθ' Ὅμηρον—of which the translation is: "the shield of Achilles, represented by Theodorus after Homer." Similar plays upon letters may be seen beneath the altar and on the back of the other fragment where the name of Theodorus again appears. These things can have had no practical object; they are innocent pastimes for the learned.

GALLERY.—On leaving this room we find, in the gallery immediately to the right, the statue of a drunken old woman (the head is modern, but restored in accordance with the better copy in the Munich Glyptothek). The old woman is squatting on the ground, and while her face is lifted with an expression of rapture, she fervently clasps with arms and legs her friend and consolation, a corpulent *amphora* around the neck of which the grateful soul has twisted a wreath of ivy. The realism with which the withered body and worn features of the face, with its toothless mouth, are re-ordered, would produce too cruel an effect if there were not something irresistibly humorous prevailing in this composition. Drunken women, such as this, were called in Greece *Maronis*; and this fact explains the extraordinary statement of Pliny that there was in Smyrna a statue of a drunken old woman by the celebrated Myron. The burlesque subject strikes an odd note among that master's works. Pliny must

have misread, or wrongly written, Myronis (of Myron) for Maronis, in a hurriedly quoted passage; we learn from it that the original of our statue stood in Smyrna. Such realism is not conceivable previous to the Hellenistic period.

Fig. 94.—Aphrodite and Eros. Impression from an antique mould in Bonn.

Observe, on the other side, **No. 52**, from which, however, the head and arm must be abstracted. Aphrodite was represented, leaning indolently upon a pillar. How beautiful the subject once was may be guessed from the relief in which the type of the statue is appropriated and which is reproduced in the illustration (fig. 94); Eros is nestling tenderly up to his mother, and they are looking lovingly into each other's eyes. The original of this charming figure must have been created in the Pheidian circle.

On the other side of the passage into the saloon we see a colossal female head **(No. 49,** fig. 95).

The eye sockets are empty, eyes of some other material having formerly been inserted. The head breathes lofty and passionate life, the expression of which must have been even stronger when the eyes shone from their deep orbits. A youthful goddess is represented, we cannot say whether

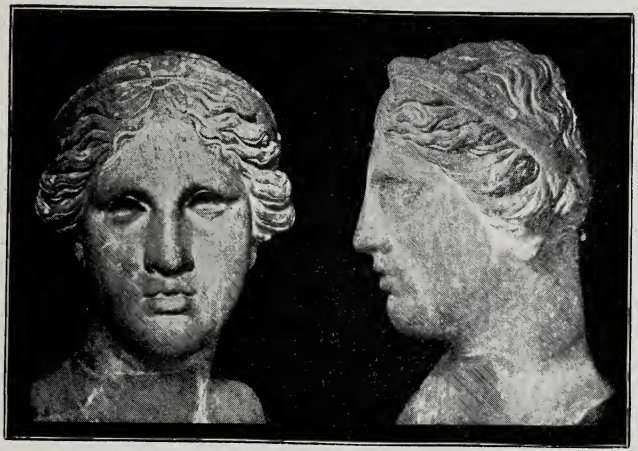


FIG. 95.—Colossal Head of a Goddess, by Damophon, after Brunn-Bruckmann's "Denkämler."

Aphrodite or Persephone. But it will be clear to every observer whose eye passes over these vivid features, tenderly modelled in spite of the grandeur of the style, and notes how softly and silkily the hair lies round the brow and temples, that we have a Greek original before us. That the sculptor of this head lived in the Hellenistic period will also be evident to every one who compares his style with the sculptures from Pergamon, in Berlin.

Of recent years we have learnt his name: he was Damophon of Messene. Fragments of a great group for a temple, by this master, have been found on the site of a little Arcadian hill-town, Lycosura; among them were three heads, obviously by the same hand as the present work, although the execution, here carried to delicate perfection, is in them restricted to a decorative style, indicating rather than rendering the forms.

Below the figure **No. 46** may be seen a sarcophagus with exquisite reliefs which narrate the childhood of Dionysus: on the right the little fellow is being bathed by kindly nymphs who are delighting him by clashing the cymbals; they are careful, too, not to let him suffer hunger, for a nymph is already on her knees holding out a whole dish full of fruits. On the left we see the child grown into a little boy able to stand, and so his first shoes are given him; the fawn skin is already tied round him, and old Silenus has prepared a fit sceptre for him from a vine branch. Between these two scenes is a robust group, Silenus cudgelling a satyr.

No. 20 comes next, on the side of the windows,—the statue of the tormented Psyche (the left hand has been foolishly restored with a staff; it should be open in terror). The figure may be recognised as Psyche by the large butterfly's wings. It is Eros who persecutes and torments her, and to whom she lifts her beseeching eyes. The pathos of the face, the expressive attitude of the faltering limbs, the lifelike, apparently irregular flow of the dress and the technical skill with which it is employed as a support, the happy way in which the lifted wings relieve the effect of

oppression—all these things deserve full recognition; yet the treatment as a whole makes a painful impression. A visible likeness to the children of Niobe in the shape of the head and the treatment of the drapery lead us to suppose that the original was produced in the same artistic circle as that group.

CABINET OF THE VENUS.—We step into the adjoining cabinet and find ourselves opposite to the celebrated Capitoline Venus. The only parts restored are the tip of the nose, the forefinger of the left hand, all the fingers of the right, and part of the knuckles. The goddess is represented at the moment of having laid aside her last garment in order to step into the bath. Following an involuntary impulse of womanly modesty she covers lap and bosom with her two hands, while the body is drawn together and her head turns shyly to one side (fig. 96). We may recall the Aphrodite of Praxiteles (p. 118). There, an earlier moment was represented, and in consequence of the reaching out of the left hand, to let the garment fall upon the vase—which is placed more to the side—the composition has a broader effect, while the Capitoline figure, by the folding of the arms and the drawing together of the body, is more compact and rounder in effect; it is composed in the style of Lysippus. Our gaze is carried round from one view of the figure to another, and every view reveals fresh beauties; but we thus lose the broad development of the forms, and especially we lose the last trace of that divine dignity which imparts to the Praxitelean figure, in spite of its grace, a character of inaccessibility. Gone too is the charm of the head, the gracious expression of which

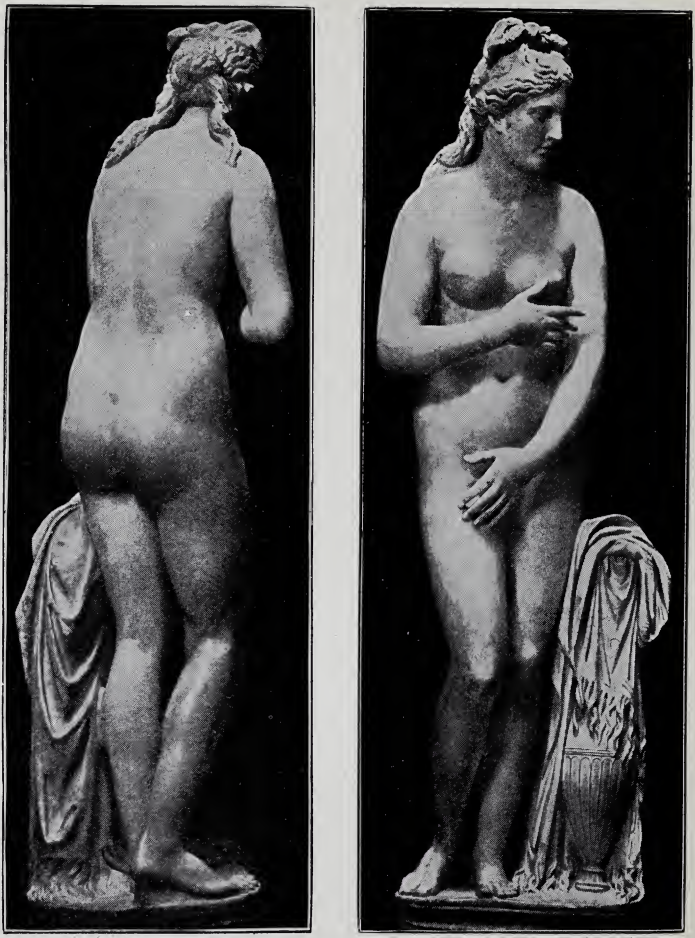


FIG. 96.—The Aphrodite of the Capitol.

was doubly effective because of its simplicity; while, here, the elaborate arrangement of the hair only makes us doubly sensible of the expressionless vacancy of the features. In strong contrast with this defect is the eminently lifelike formation of the body, and this is so meritorious as to make it unquestionable that we have before us a Greek original.

In the left recess we see a representation of Leda with the swan. The action of the statue may be thus explained: Zeus, having fallen in love with Leda, transforms himself into a swan and causes the eagle to pursue him; Leda receives the fugitive in her lap and raises her cloak protectingly while she lifts her eyes apprehensively to the eagle hovering in the air. The swan is treated completely as an accessory. What attracted the sculptor was the representation of a maiden in alarmed agitation, the effect of the slender body with the semi-transparent *chiton* and the heavy *himation* only serving as a foil; especially characteristic is the manner in which this light *chiton* leaves one breast free and elsewhere clings to the body, as though it were wet. This individual point has led to the discovery of the sculptor who produced the original of this once celebrated figure. In the first half of the fourth century the temple of Asclepios was rebuilt in his sanctuary of Epidaurus, and the production of the figures to adorn it was entrusted to an Athenian sculptor Timotheus. We reproduce one of these sculptures (fig. 97), a Nereid upon her horse rising out of the waves. In her we find the same motive, the same physical build, and the same treatment of drapery as in the Leda. We may therefore ascribe this figure also to Timotheus, who was a

contemporary of Lysippus, Praxiteles, Scopas, Bryaxis, and of the sculptors of the Apollo of the Belvedere and of that other Apollo in the Gabinetto delle Maschere, with which we have already made acquaintance.

Fig. 97.—Nereid on her Horse. Acroterion from the Temple of Asclepios at Epidauros (Athens).

Timotheus takes his place beside these as an independent personality, resembling Scopas in the pathetic expression of the heads, but in details of form, as well as in the quite peculiar treatment of the drapery, following older traditions (compare p. 214).

Opposite stands a charming group of the Hellenistic period: Eros and Psyche as children embracing each other in childish innocence, she leaning on him in tender submission and he with a delicate, deliberate smile opening his lips to her for a kiss. The perfect

innocence of childhood is imparted to the group by the attitude of the bodies; the attitude of Eros readily recalls the Silenus by Lysippus, in the Braccio Nuovo (p. 16), one example among many of the development of a motive. The group is rightly called Eros and Psyche, though neither are winged, and though wings, which would destroy the beautiful enclosing line of contour, were certainly not present in the original; the nakedness of the boy forbids any other interpretation, and the girl is merely a translation into childhood of a familiar type of Aphrodite.

We return to the gallery and see near the window on the right **(No. 29)**, that reproduction of the Minerva Giustiniani without the ægis already spoken of on p. 28. Observe, in front of the window, the great bowl ornamented with wreaths of plants.

ROOM OF THE IMPERIAL BUSTS.— We now enter the Room of the Imperial Busts, named from the collection of Roman portrait busts to all of which, not always rightly, names of Roman Emperors and Empresses have been given. We will enumerate only the most important and correctly named busts: **2,** Augustus, with a wreath; **10,** Agrippina, wife of Germanicus; **11,** Caligula (probably modern); **16,** Nero; **20,** Vitellius; **21,** Vespasian; **25,** Domitia, wife of Domitian; **27,** Trajan; **28,** his wife, Plotina; **31** and **32,** Hadrian; **33,** his wife, Sabina; **35,** Antoninus Pius; **36,** his wife, Faustina; **37** and **38,** Marcus Aurelius; **41,** Lucius Verus; **51,** Septimius Severus; **53,** Caracalla; **62,** Maximinius Thrax; **66,** Pupienus. Trajan is the first emperor of the second century, and Septimius Severus of the third; he is the first Emperor not of

Italian descent, and his barbarian features strike us the more strongly on that account. Such portraits as those of Caracalla and Maximinius Thrax are great achievements, though late in date.

On one wall two reliefs of the same Hellenistic character as those described in the Lateran (p. 140) are let in. One represents Perseus after he had conquered the sea monster, leading down Andromeda from the rock to which she had been chained; he holds the head of Medusa carefully behind him. Wonderful are the knightly courtesy of his bearing and the caution and shyness with which the released maiden is stepping over the slippery rock towards her unknown rescuer. The other relief we mentioned in connection with the Selene in the Braccio Nuovo (p. 24). It represents Endymion asleep with his dog rising and pricking up its ears, in alarm at the approach of the goddess.

ROOM OF THE PHILOSOPHERS.—In the next room, that of the philosophers, we find a series of portraits mostly Greek, few of which are of value. **Nos. 4** to **6** represent Socrates; in fact they can only serve to show into what a caricature so important a portrait may sink. A splendid head of that philosopher and martyr stands in the Villa Albani.

A very interesting bust is **No. 21,** a weather-beaten, animated-looking old head of the Hellenistic period; it has been called, without adequate reasons, Diogenes and Hesiod.

No. 38 represents the Stoic Chrysippus, a man of subtle and critical spirit, small and weakly of build and shabby of appearance. His statue, probably by

Eubulides, stood in Athens ; its characteristic gesture showed him apparently reckoning on his fingers the pros and cons of some question. A copy of a similar statue stands in the Louvre, and the annexed illustration shows the convincing attempt at a reconstruction which combines the statue with the head of Chrysippus (fig. 98).

Fig. 98.—Statue of Chrysippus. Sketch of a restoration, after "Archäologische Studien, Heinrich Brunn dargebracht."

Nos. 44 to **46** are bad copies of the grand ideal portrait of Homer, the blind singer, whose soul was full of inner light.

No. 48 presents a distinguished Roman of the early Imperial period, Cnæus Domitius Corbulo, one of the last representatives of the old Roman character. "When, under Caligula, he is commissioned to repair the great military roads which had fallen into a ruinous condition, he goes cruelly to work in order to restore the old state of things ; when, under Claudius,

he receives the order to turn back, in the middle of his victorious expeditions against the Germanic tribes of the Lower Rhine, he wastes no words in complaining but merely extols the happiness of generals in the good old days; and when on his return from his glorious and astonishing undertakings in Asia he lands in Greece and as a reward for his loyalty to Nero receives an order for his imprisonment, he draws his sword and stabs himself to the heart with the words: 'Well deserved!'" (Braun). His daughter afterwards became the Empress Domitia, wife of Domitian (p. 181, **No. 25**).

According to its inscription the next bust, **No. 49**, should be a portrait of Publius Cornelius Scipio Africanus; but the inscription is not only modern, but rests on insufficient evidence. Lately it has been shown that this portrait and a whole series of kindred heads which have all been called Scipio, much more probably represent the priests of an Oriental cult. They are all recognizable by their bald heads and a scar on the forehead. In any case the bust dates from the Republican period, and as a portrait is a distinguished achievement. **No. 75**, on the opposite side, represents a man of the same epoch whose activity clearly played its part in the narrow circle of political life or in the literary sphere. His features are weaker and more refined, his expression intellectual and nervous; and therefore — but not rightly — the name of Cicero has been given to him.

The interesting bust, **No. 59**, on the end wall presents a barbarian; owing to his angry sideward glance and wild character he was at one time, but erroneously, thought to be Arminius, the chief of the

Cherusci. He cannot have belonged to any of the northern nations.

In the middle of this side of the room stands **No. 63**, a double terminal figure bearing ancient inscriptions and the heads of Epicurus (on the right) and of his favourite pupil Metrodorus (the heads of the two, separately, stand to the right and left). The head of Epicurus gives the impression of an extraordinarily good portrait largely conceived. In his features we read the strain of intellectual labours, and the earnestness of his views of life; the sad expression may be partly due to the bodily sufferings by which Epicurus was tormented in his later years, and over all these things lies a deep resigned calm. Lastly the face is not free from a touch of pedantry; Epicurus insisted that his disciples should learn by heart the main principles of his doctrine. The portrait of Metrodorus, the faithful companion of his teacher, though not his equal in intellectual energy, is less remarkable. Both were contemporaries of Chrysippus the Stoic; and so the two schools of philosophy most admired and most followed in Rome, are both represented in this room by their famous chiefs: the Stoa, which rigorously demanded moral heroism and the eager pursuit of learning, and the philosophy of Epicurus, who held that the highest pleasure worth seeking consisted in aversion from outward things, a cheerful disposition, and freedom from pain of mind or body, and that learning was valuable only in so far as it freed men from illusion.

A splendid portrait (**No. 82**) stands on the side of the window, to the left; it is known by the great name of Æschylus, and its powerful monumental gravity of

form and expression would well accord with that name, but every trace of evidence is lacking.

The middle of the room is occupied by the statue of a seated man to which a modern portrait-head has been added; the body may be known by its dress and sandals as a Greek. The simple beauty of the motive readily explains why the figure should frequently have been copied during the Roman period. The original was a statue of Moschion, an Athenian tragedy writer who lived in the fourth century; a copy of this original, insignificant but identified, by an inscription, and representing the poet without a *chiton*, as did the original, exists in Naples (fig. 99; the head, left lower arm, and right hand are modern). We may recall the two statues of poets in the Vatican (p. 86 f.).

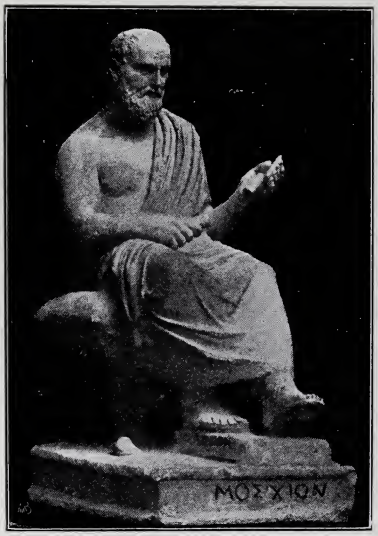


FIG. 99.—Statuette of Moschion (Naples).

The reliefs on the walls, some of them very charming, should be noticed. That on the right of the window is Hellenistic, and is one of those that reproduce whole

landscapes. Here there is a harbour with a row of boat-houses, and above them a rising coast with accessaries.

SALONE. — We enter the "Salone" and turn at once to the left, to the colossal statue of Apollo (**No. 7**). In this restoration an antique head has been added which belongs to another representation of the god, a predecessor of this type (compare p. 193). We illustrate a replica in which the head

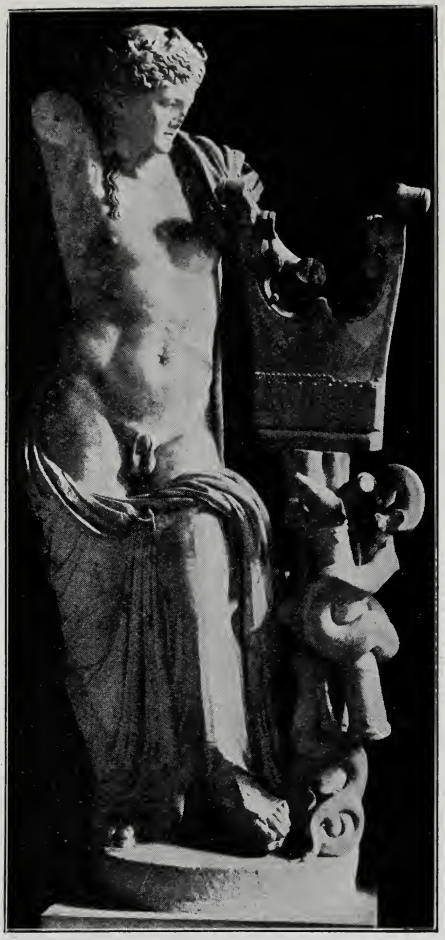


FIG. 100.—Statue of Apollo (British Museum).

has been preserved (fig. 100). The peculiar beauty of this representation lies in the way the lower part of the body is wrapped in the effectively flung *himation* from the heavy mass of which the youthful body rises in wonderful contrast. The position of the right arm we have met before in the Amazon of Polycletus (p. 13); here it characterises the dreamy God of song. We will speak later of the date at which this statue was produced.

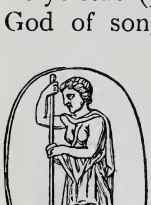


FIG. 101.—Gem, with Wounded Amazon, after Baumeister's "Denkmäler."

We have made acquaintance with only one of the companions of that Amazon (p. 84); here we see a second against the wall by the window (**No. 33**). The correct restoration of the arm is shown by the gem illustrated (fig. 101). The Amazon is badly wounded and rests wearily with her right hand on her spear, while the left raises an end of her dress to dry the flowing blood; her head droops with an expression of quiet suffering. Here (fig. 102) we see the whole figure dominated by the theme of the wound; there is no externally beautiful pose to clash with it, as in the figure by Polycletus. In the drapery, too, a plainer, sterner taste is perceptible as compared with the elegant arrangement there. Which of the artists named in that competition was the sculptor of this creation? On the prop against the left leg we find the name of Sosicles, but this can only, at the most, denote the carver of this copy. Anyone who carefully compares the eyes and mouth of this Amazon with those of the portrait of Pericles (p. 107) will find so striking an identity that he cannot fail to recognise

the handiwork of the same artist. On this evidence, the original — which was executed in bronze—was the work of Cresilas, whom we learn to admire in it as an artist of singular profundity and distinction.

In the middle of the room (on the right and left of the detestable Heracles as a child) stand two Centaurs. Their movements are incomprehensible without some further addition: two other copies (figs. 103, 104) show us that each had a little Eros on his back, sitting astride upon the old Centaur and sideways upon the young one. Eros has bound both the old Centaur's arms, and now that he is defenceless is tugging at his wild locks; the Centaur vainly tries to lash the tormentor, like a gadfly, with his tail, and his face expresses extreme pain. Far other is the case of the young one; he

FIG. 102. — Statue of a Wounded Amazon, after Cresilas.

is just pausing in a joyful gallop, and holding in his right hand, triumphantly raised, a booty of the chase (here also the arm should be thus restored); he turns round, laughing to his rider, as though he were listening to some diabolical advice from that imp. Thus these two Centaurs typify, in a witty contrast, the varying effect of love upon the old and the young. Ideas of the same kind may be found in Hellenistic poems, and these are Hellenistic works. According to the inscriptions on their bases, the Capitoline figures were executed by Aristeas and Papias, two artists from Aphrodisias, in Caria; but these men were only copyists tempted by the technical feat of copying in black marble, with all their undercutting and chiselling, two figures originally made in bronze. Anyone, however, who compares the elder head with that of

FIG. 103.—Old Centaur and Love God (Paris).

the Laocoon cannot doubt that these figures came out of the Rhodian school, of which they show us a new aspect. There was tragedy; here is the play of satire.

We have still to notice **No. 24**, in the corner on the right, the statue of a goddess who may be called Hera or Demeter. The statue is an ideal embodiment of a matron, a strong kindly nature. We may recall the colossal goddess in the Rotunda of the Vatican (p. 113); that and this are alike in attire and attitude, but while the former has something proud and dominating in her demeanour and expression, the leading characteristic here is maternal mildness and kindness. The Vatican statue is a deity belonging to the brilliant period of Pericles; this, a goddess of the period of transition to the epoch

FIG. 104.—Young Centaur and Love God (Vatican).

on the threshold of which stands the Eirene of Cephisodotus.

ROOM OF THE RED SATYR.—In the next room we behold a particularly self-satisfied Satyr made of red marble. Like one that we have seen before in the "Gabinetto delle Maschere" (p. 97), this head reminds us greatly of the young Centaur in the Salone; the motive of the pose again is that of the Lysippian Silenus (p. 15). Another partaker in the Dionysian rout may be seen against the end wall; Silenus is looking sadly down upon the empty vessel in his right hand and struggling against a difficult resolve.

To his right and left things are proceeding in a gayer fashion; on the left a small boy has drawn on a great mask of Silenus but cannot manage the rebellious tangle of hair. Very droll is the contrast between the laughing childish face and the unchanging sulky expression of the mask. On the right a somewhat bigger boy clasps the neck of a goose firmly with both arms, and has also pinched in one of the wings. The terrified creature is vainly endeavouring to free itself from this disagreeable position. The little hero is entirely absorbed in what he is about; his gravity and his warlike attitude, with his little legs wide apart, produce a very diverting effect. This excellently composed group was extremely famous in ancient times; the original—executed in bronze—was the work of Bœthus of Chalcedon, who lived in the second century B.C., and who seems to have particularly excelled in the naturalistic representation of children.

On the sarcophagus to the left (Selene and

Endymion; compare pp. 25, 182), **No. 6** is a female head with large, soft forms; we may recall the Apollo of p. 81, and the Athena of p. 165. On the other sarcophagus (a battle of Amazons), **No. 26**, is a very charming head of Ariadne, who may be recognised by her ivy wreath.

ROOM OF THE DYING GAUL.—In the last room we may compare the statue of an Amazon **(No. 4)** with the one mentioned on p. 84. On the left of the exit we see the statue of Apollo already referred to, which should now be compared with that in the "Salone." Here the god stands entirely undraped and more upright; the forms are simpler. The original of this figure, therefore, was older than the other, whose creator took the motive and worked it out more effectively. Both artists lived in the Praxitelean period, one at its beginning and the other at the end. Praxiteles himself is represented by a good copy of his Satyr **(No. 10**; compare p. 16).

The wonderful head of Dionysus, **No. 5**, dates from the beginning of the Hellenistic period, and perfectly presents the dreamy and tender character of the god. The forms are so full and soft that the head was formerly supposed to be a woman's, an opinion to which the arrangement of the long hair contributed. Of an ivy wreath only a little remains; its abundant leaves would not essentially alter the effect. The workmanship is so lifelike that the head may be believed to be a fragment of an original.

The portrait statue opposite **(No. 8)** illustrates the realistic tendency of the epoch. The short, squat figure with the coarse limbs and swollen veins,

the clod-like head with its blustering expression, the violent grasp of the left hand upon the *himation*, nay, even the rough material of that cloak itself, make up "a genuine specimen of Greek characterisation, which knew how to transform the whole man into sheer character" (Burckhardt). We may recall the Demosthenes.

A contrast to this realistic portrait may be seen in

FIG. 105.—Head of the Statue of the Young Alexander in Munich, after Arndt-Bruckmann's "Portraits."

the head, **No. 3,** an idealised likeness. By the features we recognise Alexander the Great. His hair is bound by a fillet in which may be seen seven holes; golden rays were let into these. Alexander was to be celebrated as a god of the sun, the bringer of a new day to the world, the benefactor whose blessed apparition dispenses a higher life. This is the explanation of the very marked idealisation of the head. We may com-

pare with it the head of the statue of Alexander in the Glypothek at Munich (fig. 105), which also presents an idealised and romantic conception of the young king (compare p. 69). But how much richer and deeper is the effect of that image than of the Capitoline one with theatrical pathos and wig-like hair?

In the centre of the room is the statue of the dying Gaul (fig. 106). We may know him for a Gaul by the type of the head, the rough hair, the moustache, and the twisted necklet. He has been fatally wounded in the right side, in a battle; he sinks down limply on his shield, propping himself up with difficulty on one arm; his eye is already dim; the broken horn, upon which he sounded the battle-call, lies beside him. The work is not only a masterpiece of realistic execution; it is permeated by a gloomy mournful mood which communicates itself to the spectator and arouses his compassion. The absence of violent expression in the Gaul's face has been blamed, but such an expression would have impaired the whole tone of the work. The figure formed part of a composition which represented the wild tumult of battle by means of various groups, so that its quiet, self-absorbed suffering must have been doubly effective by contrast. One of these groups we shall find in the Museo delle Terme (p. 264); a fragment of another, the head of a common soldier of the Gauls, we have already seen in the Museo Chiaramonti (p. 48). The whole assemblage of figures formed a great monument of victory set up by King Attalus I. (241-197 B.C.), on the citadel of Pergamon, after he had succeeded in defeating the Gallic hordes which had invaded Asia Minor. The statues preserved in Rome did not, however, stand

FIG. 106.—Statue of the Dying Gaul.

there. They are rather copies made in Pergamon itself, and in so far are really original works from Pergamon as distinguished from Roman copies—while the figures on the monument of Attalus, a number of the foundations of which have been found in the German excavations at Pergamon, were in bronze. We may refer to what has been said on p. 129. The largeness of conception with which these artists of Pergamon represented the barbarians, whose heroic wildness must have made a deep impression on the Greeks of that day, is admirable.

Under Eumenes II., the successor of Attalus (197-159 B.C.), an artistic tendency developed itself which contrasted sharply with the grand realistic style of these works. The most important remains of it, the reliefs from the altar of Zeus at Pergamon, are now in Berlin. A tendency to ideal exaltation is clearly perceptible in them; a seeking after great decorative effects and a superficial ostentatious pathos runs through them all; it is a thoroughly baroque style of art. A single figure of that epoch may be seen in the statue of a goddess **(No. 2).** Here the pathos is naturally not so marked, but the observer should clearly distinguish the grandiose element in the bearing of this goddess as compared with the simpler grandeur of the Pheidian figures. Characteristic also is the fullness of the forms and the effective treatment of the drapery with its broad planes and deep folds. The goddess may perhaps be named Persephone; her right hand should hold a sceptre or a torch.

We see the Roman world represented here by the distinguished Roman portrait (No. 16) belonging to the Augustan period; the head produces a troubled,

unhealthy impression. The many reproductions of it show that the person was famous; Brutus, the murderer of Caesar, and Virgil, have both been suggested, but on insufficient grounds.

In the statue **(No. 12)** we find a peculiar mixture of Roman and Greek elements. The attribute in the right hand was a *caduceus*, and Hermes was represented; but the head, a portrait resembling Antinous, seems not to match. The sculptor has evidently imitated the figure of an earlier Hermes, a work of the fifth century B.C., and at the wish of the patron who ordered it has given it the head of this youth. The workmanship is elegant but lifeless, the forms somewhat bloated. That is characteristic of the period of Hadrian. The figure was found in Hadrian's villa.

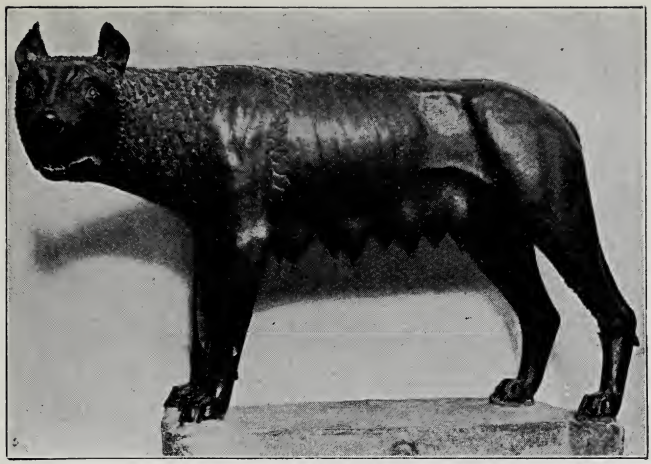


Fig. 107.—Statue of the She-Wolf.

IV

THE PALACE OF THE CONSERVATORI

COURT.—On the left side of the court we see a series of reliefs, representing single figures and weapons. They come from the decorations of the "Basilica Neptuni," the remains of which are still visible at the present day in the Piazza di Pietra—remains, not indeed of Agrippa's first building, but of its restoration under Hadrian.[1] The slabs with figures were set below the bases of the columns, those with weapons below the interspaces between. The former are personifications of foreign nations brought under the dominion of the Roman Empire. The first on the right is Mauritania or Numidia; the next a tribe in Asia Minor or in the

[1] Vol. ii.

East; the third probably Germania; the fourth, again, is from Asia Minor; the fifth probably Vindelicia (South Bavaria and Rhaetia); the sixth Egypt; the last cannot be interpreted, the attributes being missing.

Above the last but one is a colossal head, a portrait of Constantine the Great. This, again, shows how long the ability to produce good portraits continued among the ancients, longer than any other artistic ability. Admirable, moreover, is the characteristic effect of the physiognomy, in spite of the gigantic scale; the artist must have known very clearly which of the many traits that impart to a face its individual aspect he had to emphasize as the decisive ones.

STAIRCASE.—On the first landing are four large reliefs let into the wall, the three of which on the right come from a monument in honour of Marcus Aurelius: 1. The emperor pardons suppliant barbarians. 2. His triumphal procession. 3. The thank-offering to Jupiter Capitolinus, whose temple rises in the background (bear in mind the little acolyte—*camillus*). The reliefs give us no exalted idea of the official art of that period. A better impression is produced by the fourth of these reliefs. The Emperor's head in it is modern and should be that of Hadrian, whom the goddess Roma is greeting as he returns home victorious; on her right stand an old man and a youth in Roman dress but with ideal heads; they are the genius of the Senate (who may also be seen behind Marcus Aurelius at the Sacrifice) and that of the Roman people (he accompanies Marcus Aurelius on his triumph). Of Hadrian's time, too, is the large

relief on the next landing—we may remember the relief in the Lateran (p. 139) as we look at it. The Emperor is making a speech to the people, represented by a few realistic types and by the Genius, who in this case wears an ideal dress; the Genius of the Senate is standing behind the Emperor. This relief, together with another that we shall see upstairs, adorned an arch in the Corso, by the Piazza S. Lorenzo in Lucina. These compositions may be praised, indeed, for monumental simplicity, but they are cold and lifeless.

SALA DEGLI FASTI MODERNI.—We now enter the rooms of the Fasti Moderni. In the first we should notice, in the corner, a highly individualized Roman portrait of the latest Republican days; this man must have been capable of passing short, mocking judgments upon things which clashed with his serious nature.

In the middle of this wall stands a bust with the inscription: "Anacreon." It is of little artistic merit, but gives us an opportunity of mentioning a splendid statue which represents the singer of wine and love playing, with bent, smiling head, and in the splendour of undraped manly beauty (fig. 108). On the right, at the end, we see two portraits of the famous advocate Lysias.

In the second room we find, on the right, an altar, a memorial of Roman civic and religious history. It is dedicated to the Lares of one of the quarters of the City: the Lares were originally Italian deities of landed possessions and houses, and as the city of Rome was conceived as a household, the centre of

which was the hearth of Vesta, the separate parts of the city had Lares assigned to them as tutelary divinities. Towards the end of the Republic their worship, like all others, had come to be neglected, in consequence of the incessant civil wars and the growth of scepticism. When Augustus came into power he tried to restore the service of the gods in general, but especially the old national cults, and among these that of the Lares, with whom he caused his own Genius to be associated, as that of the master of the house. This was the beginning of the worship of the Emperors. We have before us here one of the new altars erected at that time; a sacrifice is represented on the front, a Lar on each side, and a wreath on the back.

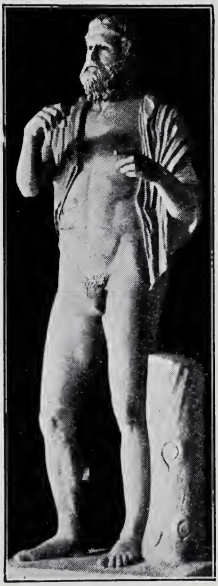


FIG. 108.—Statue of Anacreon (Copenhagen).

In the third room, and on the left hand in the centre, a remarkable, most lifelike female portrait strikes us; it dates from the fourth century of the Christian era and, judging from the head-dress set with pearls, presents some woman of rank of that period.

CORRIDOR.—At this point a corridor adjoins these rooms and in it we remark on the right a group of Satyrs battling with snake-footed opponents: a scene from the battle of the giants which King Attalus caused

to be represented in the cycle of groups set up on the Acropolis at Athens and already mentioned (pp. 129, 169). The Satyrs are fighting here, as on the altar of Zeus in Berlin, beside their lord Dionysus, and if one of them seems to be faring badly, the presence of the god must, in the entire composition, have reassured onlookers as to the fate of the little people.

SALA DEGLI ORTI LAMIANI.—We go up a few steps and come to a room where the finds from the Esquiline are gathered together. By the right wall between **No. 121** and **No. 42** is a bust of Heracles, a noble image full of youthful fire. The conception is unusually lofty; the hero is not characterised by extraordinary strength, but his passionate and excitable temperament is suggested in the proud turn of the head, in the parted lips curling as if in slight displeasure, and above all in the conformation of the eyes and their setting. We have already seen this structure of the eyes in the Meleager and recognised it there as a characteristic of Scopas. The original of this statue of Heracles was very famous; most copies reproduce, as in this instance, only the bust, and the turn of the neck varies according to the decorative purpose of the particular example. A very fine copy in Lansdowne House (fig. 109) shows us that the original was a statue and that the head looked towards the left shoulder. The whole being of the young hero is wonderfully expressed, and the firm, simple attitude, the shouldered club ready for action, and the powerful grasp of the right hand, are in perfect accord with the aspect of the head. What was said on p. 65

FIG. 109.—Statue of Heracles (Lansdowne House, London).

should be read again. One difference between the bust and the statue strikes the eye at once: the former wears a wreath, the latter not. Probably the wreath is a subsequent addition; but it is not without meaning. The leaves are those of the abele tree, which resemble those of the vine; that tree was sacred to the gods of the lower world, and as the *mystes* of Dionysus, the lord of souls, crowned themselves with the branches of it, so Heracles would wear

that ornament on his return as a conqueror from the lower regions.

Two works of an artist who was near akin to the circle of Praxiteles are to be seen at the end of the row—**Nos. 49** and **50**; two dainty figures of girls, one in violent and painful agitation, the other gazing before her in melancholy meditation (the restorer has given her a lyre); the former, in particular, recalls the well-known terra-cotta figures from Tanagra. The pleasantness of the effect is a little spoiled by the body being almost obliterated by the clothes, but the head has great charm.

Opposite to the Heracles, we see a whole series of Hellenistic sculptures. Among them a girl, who gives herself prematurely the airs of a little lady, is sitting in a peculiarly complicated way. On the left a boy is aiming a nut to shoot with his fingers and knock off the top nut of four arranged in a little pyramid, without disturbing the others. But all these children are surpassed in originality by the two old people of whom we see statuettes farther along on the right: a shepherdess (the head is modern) carrying a young lamb carefully under her arm, and a fisherman who is trotting eagerly home with his scanty catch—we observe a small fish at the top of the basket. The aged bodies are rendered in a perfectly naturalistic way, and the head of the fisherman—which strikingly resembles the portrait of Homer—is full of character. And yet by the elegant cast of the drapery, the delicate work on the sheepskin of the shepherdess and that of her lamb, we feel that the artists who executed these figures, in spite of their pleasure in naturalistic observation, could not abjure their delicacy of taste; the two

statuettes would serve perfectly as illustrations of the poems of Theocritus, in which a delight in rough nature, and a delight in courtly refinement, are mingled in exactly the same way. We have seen a fisherman before, in the Vatican (p. 125), and there, too, we admired the keen observation of nature, but yet two more marked contrasts than these figures can hardly be imagined. In the earlier, nothing graceful exalted the unmitigated expression of hungry wretchedness, but the artistic style was larger. We regarded that work as belonging to the older school of Pergamon. The present statuettes we may rather ascribe to the Rhodian art-circle (compare p. 191). In looking at the shepherdess we may remember the drunken old woman in the Capitoline Museum (p. 173).

A splendid work of that older school of Pergamon may also be seen here in the head of a Centaur, on the right of the Hercules (**No. 36,** the features are too strong for a Satyr). The wild, unbridled nature of the horse-man bursts out in the rough-skinned clownish face. Again we may think, by way of comparison, of a Rhodian work, the old Centaur in that same Capitoline Museum (p. 190).

When Greek art became acclimatised in Rome, its strength was worn out; it was suffocated under a wealth of great achievements which seemed to have exhausted all further artistic possibility. The less clearly artists saw their way forward, the more thankfully did they turn back to a past that offered help in a thousand ways. This tendency was strengthened by the demand of the Roman public for copies of Greek masterpieces. All these influences together led to empty imitation, or what was worse, to a sophisticated

eclecticism; everything was familiar, everything could be made and mixed together at will. In the middle of this room stands a figure known under the name of the "Venus of the Esquiline" (fig. 110); it represents a girl, and the box with flowers beside her and the Uräus snake on the vase tell us that she is a worshipper of Isis; she is binding up her hair after the bath. The head is completely archaic (we may recall the Penelope and the girl about to run a race, pp. 47 and 128), and so, likewise, is the broad formation of the breast; from that point downward, the body is modelled with a naturalism which we find in no other antique, and while the forms in the upper part are general, the rest seems to be taken from a short,

FIG. 110.—Venus of the Esquiline.

thickset model; the way, too, in which the legs are pressed together, gives quite an individual effect. This contrast may perhaps have seemed extremely *piquant* to the patron who ordered the statue, but will find few admirers in the present day, although if the parts are taken separately, we cannot deny the sculptor a certain delicacy of execution. How can the connection with the cult of Isis be explained? This became naturalised in Rome in the last century before the Christian era. "No cult was so popular in the lower strata of the capital's population. It could be wagered that the more wanton was a girl's conduct, the more piously did she worship Isis" (Mommsen).

FIG. 111.—Statue of Apollo (Munich).

A bit of technical *bravura*, of a late date, may be seen in the

bust of the Emperor Commodus, represented as Heracles.

To the same period belong the two Tritons or sea Centaurs, which were composed as pendants for some decorative purpose (compare p. 79). Only a faint shadow of the pathetic expression of the sea-gods remains.

FIG. 112.—Fragment, a statue of Silenus.

CORRIDOR.—We go back into the corridor and see, against the left wall, a much broken statue of Apollo in the long garment of a *citharœdus*. For the sake of completion and comparison, we illustrate a well-known statue of that god in the Glyptothek at Munich (fig. 111). The differences, and which of the statues is the older, should be clearly distinguished. Further on we observe, against this wall, two Roman portrait statues—they date from the fourth century A.D. Both represent high officials in the act of throwing from their raised right hands the *mappa* or cloth which gave the signal for beginning the racing in the circus.

GARDEN.—We enter the garden on the right. On the highest of its walls are inserted the fragments of an ancient map of the city made by order of the Emperor Septimius Severus about A.D. 205, and affixed in a similar manner to the outer wall of the so-called Templum Sacræ Urbis. Comprehension of it has been facilitated by inserting the fragments into a modern plan.

Fig. 113.—Statuette of Silenus (Naples).

One of the fountains is adorned with a Silenus kneeling down under the weight of his wine skin. Above the other stands a wonderful group of animals, unfortunately hideously restored (the extremities and head of the horse are modern): a horse being devoured by a lion. The group is from Pergamon; any one who has seen the altar to Zeus, in Berlin, from the same place, will remember lions resembling this. It is easy to conceive that Michael Angelo should have liked the group particularly.

In the plantation of laurels, in front, we see another copy of the Heracles of Scopas (p. 204, etc.), a bust, as before, but with the head turned this time, as in the statue, towards the left shoulder.

In the background of the plantation stands the upper portion of a Silenus which we illustrate (fig. 112) for readers about to visit the Villa Borghese, who will there behold a celebrated statue, the so-called

Borghese Satyr, the action of which exactly coincides with this fragment (the arms there are modern). The proper way to restore the arms in both figures is shown by a bronze in Naples (fig. 113); the Silenus was playing the double flute, as can be plainly seen here from the movement of the mouth. The Silenus is dancing to his playing, and indeed is almost turning on tiptoe around his own axis. This is evidently intended for Marsyas, endeavouring to defeat Apollo in their competition (see p. 150 and p. 216). While this fragment and the bronze offer simple forms, we are struck in the case of the Borghese statue with an extravagant exaggeration, especially in the tangled hair and beard. An old theme was taken up in the Hellenistic period and handled afresh according to the current taste.

FIG. 114.—Relief of a Mænad.

CORRIDOR.—Again we return to the corridor and see a female figure remarkable for the severe and simple grandeur of the forms, and for its beautiful expressive head. It will recall what was said of the

draped statue in the ground floor of the Capitoline Museum. The statue before us, though a little later in date, belongs actually to the same group. The intention of the figure is as yet uncertain.

FIGS. 115 and 116.—Reliefs of Mænads (Madrid).

Further on we observe two statues of a runner (Nos. 38 and 42), which at first sight appear exactly alike. But a more attentive look will discover slight characteristic differences: the statue on the left reproduces an original of the beginning of the fourth century, and the other, one from the end of the fifth century B.C.; both were in bronze. Only the most distinguished masters

were capable of creating new themes to meet the great demand for statues of athletes; the lesser men repeated what had once been applauded, but fashioned it in their own style.

FIGS 117 and 118.—Reliefs of Mænads (Madrid).

Opposite is the magnificent tombstone of a Roman shoemaker of the time of Hadrian. At the end of the corridor is a large sarcophagus with a representation of the Calydonian boar-hunt (see p. 62).

SALA DEGLI ORTI MECENAZIANI.—We here enter a room containing objects found in that

part of the Esquiline where the gardens of the Mæcenas were situated. Whether the colossal head on the left of the entrance represents their former possessor is very doubtful.

On the right of the entrance stands a relief of peculiar beauty (fig. 114): a Mænad is dancing forward with a dragging step, her head drooping in the oblivion of ecstasy; in her right hand she is swinging a large knife and, in the other, half of a little fawn. The thin, transparent drapery envelops her in exquisite flowing lines, and the whole figure stands out as on a background against a heavy cloak that is equally full of movement; the hair is hidden by a thick cap. Never has Dionysian frenzy found a more beautiful embodiment. And now we must consider that the figure did not stand alone, that these waves of movement continued through a whole choir of similar figures. We illustrate four of these (figs. 115-118)—they correspond in size with this relief—and some may be seen in this room loosely repeated on the great drinking horn which once adorned a fountain. This chorus of enraptured beings may once perhaps have encircled the pedestal supporting a statue of their lord Dionysus. We must imagine them in the wooded mountains of Thrace, rushing forward by torchlight to the sound of flutes; frenzy has already confused their senses; their movements are growing heavy, the rapt soul conjures up wonderful visions to the eye. We cannot name the artist, but his school is well known to us, and we have already met with two works belonging to it (p. 22 and p. 95). This school it was which first revealed to the Greeks the Aphrodite-like charm of womanhood, and first ventured to show the female

body undraped, for this representation of it beneath transparent garments comes very near to absence of any covering. We have reason to believe that a painter, no other than the great Polygnotus of Thasos, was the head of this school. He worked as a sculptor too, and we can well conceive that his workmanship would resemble that of the master who wrought these reliefs.

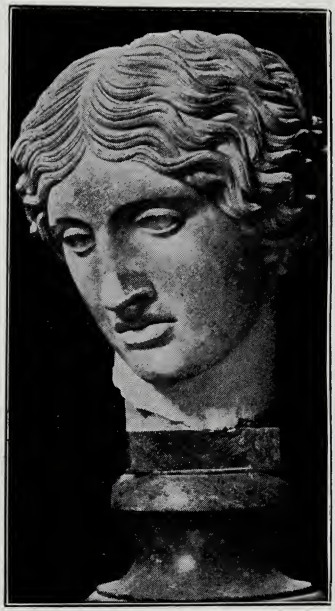


FIG. 119.—Head of an Amazon, after Cresilas.

A younger contemporary of Pheidias, Cresilas, is represented here by the splendid head of an Amazon (fig. 119) placed second from the window against the right wall; compare p. 188, etc. The noble beauty of these stern features and the expression of quiet sorrow are not so finely brought out in any other copy.

On the right stands a powerful figure, no doubt Heracles, from a battle group; the original was a work in bronze of the fourth century.

Opposite we see a charming figure of a girl, with only a cloak wrapped round her. The hands and attributes are wrongly restored: the left hand should

FIG. 120.—Statue of Marsyas.

hold a snake coiling forward to drink from a bowl held in the girl's right hand; the personage represented was therefore Hygieia. The head is antique, but does not belong to the statuette; the genuine head was turned towards the left shoulder and the hair was knotted on the crown of the head as we see it in statues of Aphrodite and others. The goddess of health is incarnated here not as a helpful nurse, but as a charming maiden. The original was a Hellenistic work. This Hygieia should be compared with the statue illustrated on p. 278, and with what was said on p. 38 and p. 44.

To a different branch of Hellenistic art belongs the red marble statue of Marsyas bound (fig. 120), which stands on the right of the entrance. We may recall the story of Marsyas (p. 151). The Silenus hangs awaiting his barbarous punishment. Originally he

was not alone; the executioner's assistant, a Scythian, was squatting on the ground, on the left, grinding the knife upon the whetstone, and looking up with brutal indifference at Marsyas, who, as his drawn mouth shows, cannot withhold a natural shudder at the grinding sound (fig. 121). Probably the group ought to be completed on the right by Apollo sitting calm in Olympian repose. As to the different effect which representations of this kind produced upon the Greeks and upon us, we may refer to the passage above (p. 72) about the Laocoon. This group probably stood in a temple of Apollo. The style of the Scythian is that of the first school of Pergamon, and the same is true of all the copies of the Marsyas executed, like this one, in red marble; probably, therefore, the original too was

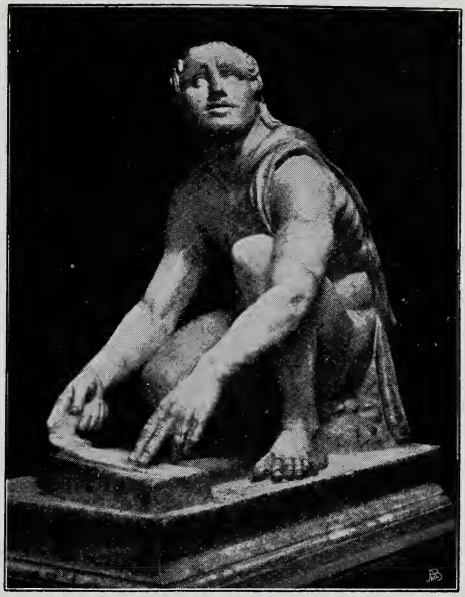


FIG. 121.—Statue of a Scythian (Florence).

in that material, which renders the congestion of the blood in the suspended body drastically enough. Now it is an interesting point that there is a series of statues of Marsyas in white marble, the style of which is less realistic, and in which the torture of the position is not so convincingly expressed. There must evidently have been a familiar representation of Marsyas existing at the time when a Pergamene sculptor undertook to treat the same theme, and he would infallibly attempt by every means in his power to outstrip the achievement of the elder artist.

Alinari phot.

FIG. 122.—Statuette of a boy pulling a thorn out of his foot.

ROOM OF THE BRONZES.—On the right of the exit stands an exquisite work of Greek art, a contemporary of the girl runner (p. 128), and comparable in many respects with that figure: the celebrated "Spinario" or boy pulling out a thorn (fig. 122). The eyes were executed separately and inserted. The boy has got a thorn in the sole of his left foot, and is busily engaged in removing the disagreeable object. Every detail has

been keenly observed from nature: the supple bend of the young back, the delicate, thin conformation of the arms, the attitude of the left leg, flexible to a degree only possible at that age, and, lastly, the naïve absorption in the business of the moment. How far the sculptor was, nevertheless, from realistic imitation can be seen by a glance of comparison at the illustration (fig. 123) which reproduces a version of the statuette in the Hellenistic style (compare p. 210). The bronze, a work belonging to the middle of the fifth century, could not have been intended, as this was, for a sheer bit of *genre;* yet as the boy is sitting on a rock we must imagine him in the open air. Probably the figure was a votive offering to some deity and the inscription explained the reason why this particular theme was chosen.

London Stereoscopic Co. phot.

FIG. 123.—Statuette of a boy pulling a thorn out of his foot (British Museum).

The room contains another Greek original, unfortunately very much damaged: a horse. The rider had pulled the bridle hard, therefore the head is pressed against the neck and the animal is bending

at the haunches. The conformation, especially of the comparatively small nervous head, is extremely lifelike and noble. The horse belongs to quite a different breed from the heavy beast which Marcus Aurelius rides, and is much nearer to the kind of animal preferred in our own day. It is possible that Alexander or some contemporary of his was represented riding this horse; it was produced in that period. Here again the eyes were inserted.

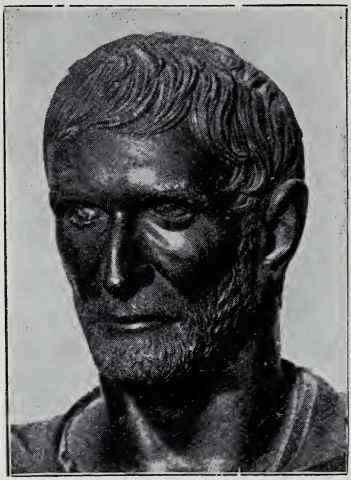


Fig 124.—Bronze portrait of a Roman.

On the right of the door of exit we see one of the grandest Roman portraits of the Republican period (the bust is modern). It is a powerful head, full of character; the hard, large features, the lines of implacable determination and of bitter suffering, above all the intensely sad gaze of the eyes as they look out into space, produce a thrilling and haunting effect (fig. 124). The name of Brutus has been given to it; that Brutus who, after the overthrow of the kings, was obliged, when he was one of the first two consuls, to order the execution of both his sons, who had participated in a conspiracy for the restoration of the monarchy. Although the name is wholly conjectural, it suits the character of the head.

Opposite to this thoroughly characteristic creation of a time of confusion and battle we behold, on the left of the exit, a work of the period in which Rome enjoyed peace and prosperity at the cost of her freedom, the period of Augustus (fig. 125). The boy is a young acolyte, a *camillus* (we may remember the sacrifice represented on one of the reliefs on the stairs: there the boy was holding a bag with grains of incense; here he had a bowl in his right hand, and in the left, which hangs by his side, a pitcher). The *camilli* had to be of unblemished character and of noble descent, and both these qualifications are expressed in the modest but easy dignity of the bearing. The dress was a white tunic with two narrow perpendicular strips of purple, which are here inlaid in copper; upon the sandals we may observe silver ornaments. The hair of the *camilli* was allowed to grow long and was elaborately arranged. While in all these particulars the figure accords with actual

FIG. 125.—Bronze statue of a Camillus.

fact, the face is quite general in its features; the attempt of the sculptor to imitate the types of the Pheidian period and his failure to attain their inner life are plainly perceptible. We are reminded of the "Venus of the Esquiline," in which we recognised a similar archaic tendency; but while in that case there

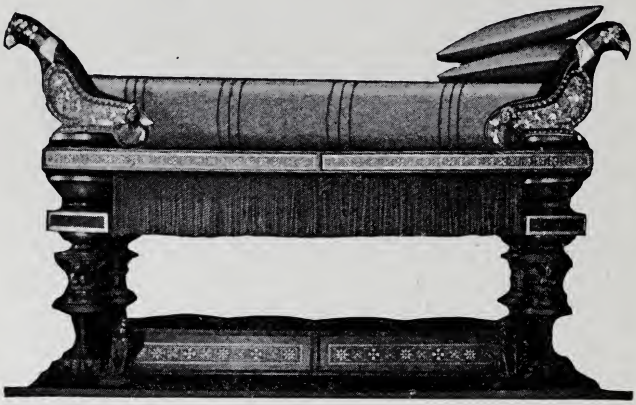


Fig. 126.—Couch in the Palazzo dei Conservatori (restored).

was an undeniable element of *haut-gout*, the *camillus* is distinguished by aristocratic refinement.

The colossal bronze head in the corner on the left of the *camillus* is an interesting portrait belonging to a late period, recalling the Constantine in the court-yard. It has not yet been absolutely identified.

Opposite, on the right of the entrance, stands a fine bronze vessel which can tell us of strange adventures. A punctured inscription on its border announces that King Mithridates Eupator presented this *crater* to

the Eupatorists of the gymnasium. This Mithridates can hardly be any other than the powerful king of Pontus, the last great enemy, in the East, of Rome's dominion. He liked a display of Greek art and culture and aroused in the Greeks a last gleam of political hope. To some gymnastic club in one of the allied cities which, out of compliment to him, had taken the name of Eupatorists, the king presented this vessel by way of acknowledgment. Then when, after long and obstinate fighting, the Romans succeeded in conquering their enemy, this city too must have come in for punishment, and the present of Mithridates was confiscated and carried to Italy. It was dug up at Anzio at the beginning of the eighteenth century.

Fig. 127.—Litter in the Palazzo dei Conservatori (restored).

In front of the window stands a costly piece of furniture of the Roman Imperial period, a couch (the inlaid work of the ends should be observed; fig. 126 shows a correct restoration). In the next room on the right is another piece of furniture: a litter (fig. 127 shows its former arrangement).

There are also ancient vases and vessels here; notice, among these—under glass, in the centre—a round box with silver settings (the silver work only is antique; it dates from the end of the seventh century B.C.).

ROOM OF ARCHAIC SCULPTURE.—We re-enter the corridor and, passing by the "Protomoteca," come to a room the floor of which is partly composed of stones belonging to the wall of the sacred enclosure round the temple of Jupiter Capitolinus, and lying here, so to speak, *in situ*. The granite columns and the architraves come from some other antique monument in the neighbourhood. The gravestones were taken from antique burial-grounds on the Esquiline and Quirinal (eighth to fifth century B.C.). Then we come to a room of Greek Archaic Sculpture. The oldest pieces are two fragments of standing female figures to the right of the window. These and the female head with a diadem, to the left of the window, represent that tendency to ultra elegance spoken of on p. 167 f.

To the end of that period belongs the kneeling figure farther back: an Amazon who, like the Eros of the Capitol (p. 171) is stringing her bow. The movement, even at that early date, is very well presented, and the rendering of the forms is well defined and lifelike.

To the right of one of the above mentioned fragments of female figures stands a high, narrow tombstone of the time of the Persian war, representing a girl with a dove: in this we see a hard, stern spirit prevailing in opposition to the previous elegance and delicacy.

The statue of Nike opposite belongs to a

slightly later period, the folds of the rough garment are as regular as the grooving of a column. The goddess is just descending from heaven ; a very naïve effect is produced by the way in which she holds down her outer cloak by the ends to prevent the wind from raising it.

A relic of a more perfect stage of art is seen in the fragment of another relief from a tomb to the left of the other female torso ; a standing figure is handing something to another, now lost, who was seated on the right. We are drawing near to the period of Pheidias.

The most important piece stands in the centre of this wall. The youth was represented in the act of getting into a chariot, the reins having been in his extended hands. The original of the whole monument, which was in bronze, stood at some such place as Olympia, and was a votive offering for victory in a chariot race. The features of the head are grave and noble. The separate forms of the body are modelled with unusual power, rigidly conventionalised and sharply differentiated, but it had not yet been revealed to the artist how to modulate the forms in accordance with the movements. We made the same observation concerning the Discobolus of Myron (p. 123), who was contemporary with the artist of the charioteer. We find an example of the contrary method in the compressed breast of the Apoxyomenos (p. 12).

On the right of the entrance we note a statuette of a woman, in flight; upon the arm still preserved sits a child, and the other arm carried another child. The person represented is Leto, who is flying from the Python with her twin children, Apollo and Artemis. The composition entirely in one plane, and the heavy folds of the

drapery, identify the figure as a characteristic work of the middle of the fifth century; the Niobid may be recalled and compared (p. 42). From coins we learn that the original stood in the temple of Artemis at Ephesus.

In front of the window is the fore part of a colossal foot wearing a high sandal which is decorated with delicate reliefs of Tritons and Cupids. The foot must be a fragment of some statue from a temple, a sea goddess or Aphrodite.

In the second of the largest halls of the "Palazzo dei Conservatori" stands in the centre a venerable piece of Roman history, the she-wolf of the Capitol; a type of wild fierceness, rigidly conventionalised, but attaining by this very conventionalism to a character of impassive strength far exceeding the natural degree. This supernatural effect is heightened by the gleaming enamel let in for the eyes. Menacing, and with fiercely gnashing teeth, the wolf glares at her opponent. The twins were not added until modern days; probably the wolf originally stood alone. It is a work belonging to the end of the sixth century B.C. Where it was produced is difficult to say; the rigidity and rustic clumsiness in the rendering of form separate it from everything Greek; the style is in no way Etruscan; in Latium at that period there was no art capable of producing such a work. Perhaps we may think of southern Italy or Sicily.

SECOND STORY.—We return to the landing and ascend to the second story. At the top there is a figure in the niche on the left, the head and body of which do not belong to each other, and which has

erroneously been made into a Roma by the restoration of the arms. The beautiful head represented Athena or an Amazon; it belongs to the same period as the youth entering the chariot. Another copy of the body, better preserved and with the head unbroken, stands in the Villa Albani (fig. 128); it represented Persephone, who held in her left hand a bunch of poppies and ears of corn, and in the right a long torch leaning

FIG. 128.—Statue of Persephone (Villa Albani)

against her shoulder; the original was the work either of Pheidias or of a contemporary.

On the right of this is the relief, let into the wall, which corresponds with the one on the second landing, and comes from the same monument; Hadrian is witnessing the cremation of his wife or his mother; her soul is being carried to heaven by the female genius of immortality, while on the ground lies the personification of the Campus Martius, where the cremation took place.

Fragments of mosaics of different makes are let into the walls here and in the adjoining rooms. On the left of the long corridor are reliefs and large terra-cotta figures. The former served as architectural decorations; the latter were placed in a pediment and made a cheap substitute—common in Italy from the earliest times—for marble figures.

In one of the centre cases we may notice a little coloured head on an alabaster bust. The head—that of a woman with idealised features—is made of coloured glass, the hair is black, the face and the neck pink, the inserted eyes of blackish oxidised silver; the flesh parts were afterwards covered with a layer of yellowish paint. This interesting little monument dates from the time of the First Empire.

On the right may be seen bronze vessels, and with them a fine statuette of a Lar (compare p. 201); there are also various objects found in the graves of old cemeteries on the Esquiline and the Quirinal.

FIG. 129.—Decorated frieze in the Antiquarium.

V

THE ANTIQUARIUM

(ARCHÆOLOGICAL STOREHOUSE)

SECOND ROOM.—In the second room, on the left hand, stands a broken, well-executed copy of the important figure known as the "Hestia Giustiniani" (fig. 130); she ought to be holding a sceptre in her left hand. On account of her severe and matronly appearance she has been declared to be the goddess of the hearth, and the name suits her character, but it is probably wrong. She is a companion of the figure illustrated on p. 166, etc.

By the right end-wall is a male figure in violent action which should be compared with the better preserved copy in Florence (fig. 131). In this, however, a head that does not belong to it has been set upon the body. The statue represents a warrior. A bronze swordbelt with a sheath was affixed by means of the holes in the breast and left side. The left arm held the shield, the right the sword. The original, a bronze statue, was produced at the same period as the "Hestia," and its artist must have had a personality akin to Myron's.

FIG. 130.—"Hestia Giustiniani" in the Torlonia Museum.

The colossal statue of Athena, which stands in the centre, on the left, brings us to the threshold of the period of perfect artistic freedom. Of its former appearance we may gain some idea by means of the well-known Pallas of Velletri in Paris (fig. 132). The right hand should hold the spear, the left a Nike, or the owl sacred to Athena. Here, again, Athena is represented not as a warrior (compare p. 165, and note the smallness of the ægis). Indeed this was probably the very work which first gave prominence to the spiritual side of her nature. This conception, in which stern gravity came to be replaced

by a wise, deep thoughtfulness, soon cast out every other. The rendering of the drapery in the copy before us is fine and full of character. The bronze original was obviously a work of Cresilas, the master who produced the terminal bust of Pericles (p. 107) and the Amazon of the Capitol (p. 188 and p. 215).

The cases contain many beautiful fragments.

FIG. 131.—Statue of a Warrior (Florence).

THIRD AND FOURTH ROOMS.—In the third room are scanty remains of Roman tombstones of the Republican period made of grey peperino, which recall the sarcophagus of Scipio in the Vatican (p. 59).

In the fourth room, the sculptures which came to light in tunnelling under the Quirinal have been placed on the right hand. Beneath them, on the right, is a head

with helmet, the portrait of a military leader of peculiar and distinguished beauty; if it is not a work of the last years of Cresilas, it certainly belongs to his school.

FIG. 132.—Statue of Athena (Louvre).

On the left in the same row the statue of a boy with ungirdled *chiton* should be noticed; he held something in his outstretched hands. The copyist has added two objects to the supporting stump: a wreath of myrtle and an attribute that might be taken for a torch, but instead of flame we see bunches of myrtle again. Both details tell us that the boy was in some way connected with the mysterious worship of Eleusis. The bronze original was produced a little later than that of the "Hestia" and may be compared with it.

FIFTH ROOM.—In the fifth room are some remarkable heads. For example, on the end wall in the third place from the left is one which may be recog-

nised by the winged helmet of Hades as Perseus; the forms are very grand and severe. It is a good copy from a work by a contemporary of Myron. On the right of it is a head by Polycletus. To the left of the upper row—in the second place from the right—is a head of Diomed (the whole statue is in the Glyptothek at Munich). Below it is a Hellenistic head of a girl, of an emotional and pathetic type. On the end wall, again, in the lowest row on the right, is the head of an Egyptian princess, typical of Alexandrian art (p. 75).

Among the statues on the other side we should notice the second on the right, a simple figure of a girl in a heavy woollen garment (compare it with the Eleusinian boy); in the middle, on the left, a statue with the same motive as the Melpomene (p. 102). We may see how fine an effect may be produced by this attitude when the execution is good. Finally, on the left there is a delightfully spirited group of a nymph and an importunate satyr.

Against the end wall is a beautiful seated female figure; the inclination of the plane of the lap must be explained by the statue's being meant to be seen from below. On the walls are splendid ornaments (head-piece, fig. 129).

Adjoining the second room, a hall has been built, which will be opened shortly. There, will be placed the colossal statue of Athena, the copy of the Hestia Giustiniani, and a series of fragments and remains from a large late Mosaic, representing hunting scenes.

Fig. 133.—Greek votive relief, after Helbig-Bruckmann, "La Collection, Barracco."

VI

THE MUSEO BARRACCO

This little Museum, which Rome owes to the generosity and taste of Baron Barracco, still maintains, despite its now public installation, the intimate character of a private collection. It is remarkable, not for a series of large pieces of capital interest, but for the exquisite delicacy of its exhibits, which are almost all either small or fragmentary pieces of sculpture. The visitor will therefore find here his greatest enjoyment

in quietly contemplating each separate piece, acting, in fact, as if the collection were his own, and the cicerone may restrict himself to placing the most important objects in such an order that the spectator will himself be induced to compare them, and by so doing will gain a more intelligent grasp of their characteristics, and thus increase his pleasure.

ROOM I.—As we enter the first room, we find on the right a collection of Babylonian, Assyrian, and Egyptian sculpture, of which we should notice the extraordinary delicacy—the Egyptian fragments especially make us understand how much young Greece could and indeed did learn from this elder sister. Among the Egyptian fragments we also find some of the late Hellenistic and Roman periods, noticeably the Portrait-Head of a Roman (to the right of the doorway); upon the band which encircles the close-shaven skull a star is depicted in relief. The character of the features and this star, reminiscent of the "sidus Julium," has led to the suggestion, by no means certain, that the head is that of Cæsar—in whom, however, a beard strikes one as especially strange and unusual. To the left of the door, near a few examples of the art of different countries and periods, are three Etruscan fragments: two heads full of pathos, and a rectangular tombstone. One of the heads with snakes coiling about the hair belongs to a female "dæmon" of the nether world; it gives the impression of a Greek work of the school of Scopas, while the other head, which is less generalised in form, has preserved more strongly the Etruscan character. The reliefs on the tombstone also prove the overwhelming influence of Greek art,

but of a much earlier time; they are as finely stylised as a Greek relief of the sixth century. A large number of these tombstones have been found, all of them near Chiusi (Clusium).

We now begin our examination of the Greek works on the opposite wall. There we find to the right, on a low pedestal, a standing female figure, which represents that graceful, highly stylistic art, a reflex of which we have already observed on the Etruscan Tombstone. In the Second Room, which we will enter for a moment, is a head of about the same period (to the right of the doorway on the first bracket); here also, in the centre of the right end wall, we notice a somewhat later, but still strictly archaic representation of the God of Herds—Hermes, with a well-formed and accurately observed ram on his shoulder. To the right of this stands the fragment of a relief of Apollo and Athena, and to the left of this, in the corner, the statuette of a hurrying female figure. Both show how in later times this highly finished style was imitated, that is to say archaicised, either for decorative purposes or out of special delight in its delicacy.

We return to the right entrance-wall of the first room and notice there to the right on a bracket, a head closely allied to those found on the Island of Ægina. Then below on the left an archaic fragment of a relief; it is the lower part of a Stele. On the upper part the deceased was represented standing, on the existing lower part we see his page on horseback; this tells us that the dead man was a knight. On the long shelf are three heads of Athena which bring before us the gradual development of the ideal of this goddess

in the fifth century. The earliest is the second from the left; it reminds us of the Æginetan Sculptures. Then follows the first on the left, from the time of the Persian Wars; the third, the last on the right, brings us much further down in time since it is a contemporary work of the finest period of Greek art under Pheidias. We can complete the series if we go back again for a moment into the second room. There we find, on the right side of the long shelf, an archaic Head of Athena (second from the right) which we can place at the beginning of the series, and (second to the left) a head of the Goddess with a Corinthian helmet and narrow face, which shows us how the ideal of this Goddess changed under the influence of a magnificent creation of the actual period of Pheidias, a creation which we know from a good copy, the Pallas of Velletri (p. 232), and which we may attribute to Cresilas, the great contemporary of Pheidias. We return to the First Room. Here we can follow the similar development of another subject if we compare the bearded heads against this wall. We begin with the second to the right on the long shelf, and take with it the head with the helmet which stands to the right on a bracket. The first has been called Hephæstus, but probably it represents Hermes; the second is certainly a *Strategos*. In both, despite the strictly archaic and conventional treatment, there is a distinct endeavour to give individual animation to the features. And now we look at the next (the third from the right), on the long shelf, the portrait of a *Strategos* of the time and school of Pheidias with its generalised, ideal type of features, and farther to the left, the terminal bust of Pericles, on the right next to the archaic "relief of a horseman"

(comp. p. 107). Here also we find Cresilas at the end of the series. There still remains, on the long shelf, the large female head (third from the left); there is a better copy of the same original in the Museum of the Terme (p. 275). The type is the outcome of a movement which made itself felt in Greek art towards the middle of the fifth century—a movement remarkable chiefly for the austere and serious manner in which the feminine character came to be conceived and represented. The home of this school must no doubt be sought in the Peloponnesus, whose masters showed no trace of Attic grace. We saw on a bracket to the left the head of a girl belonging to the Attic school, perhaps somewhat later in date, which presents a complete contrast to the head we have just examined. Let us go for a moment into the Second Room: there we shall see just on the right, opposite each other, two Female Statuettes. The one may be recognised by the close-clinging dress (the body gives the impression of a pillar); the other by the ungirdled *peplos*. Both belong to an extension of that Peloponnesian group. Now, in order to continue the small examples, we will turn to the left in the same room. There, two red marble statuettes of *Hydrophoroi*, or water-carriers, stand next the wall; they belong to the school of Pheidias, and notwithstanding their small scale are excellent examples of Pheidian vigour and nobility.

We return to the First Room. A double terminal bust with the same boy's head repeated on both sides stands on the table. In the Castle of Wörlitz is another replica, but this time as a single head (figs. 134, 135), apparently belonging to a statue, for the face is turned and inclined,

and it is remarkable how greatly the expression is thereby altered and improved. The type recalls several works in which we should like to recognise the creations of a particular school, and we should be inclined to name Calamis as its head. But all that is hypothesis, and we cannot even identify the head. We stand on firmer ground when we look at the other two terminal heads on the table: they are poor copies after two masterpieces of Polycletus—the Doryphoros and the Diadumenos. The torso of a copy after another work of Polycletus, his Amazon (comp. p. 13), stands in the centre near the table. Better heads of the Doryphoros (see p. 10) and the Diadumenos are placed on the low base in the centre of the Second Room on the right (the rendering of the Doryphoros is very effeminate). We see here also a boy's Head in the style

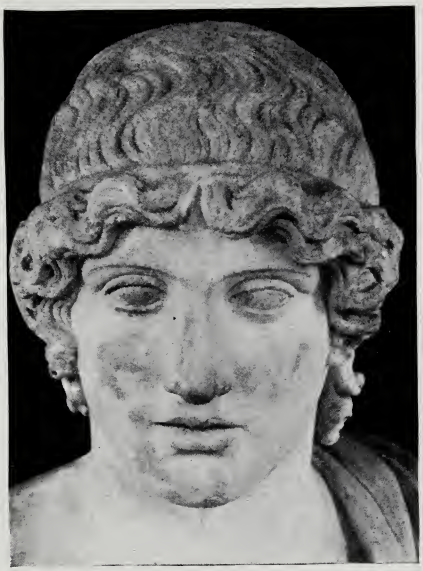


FIG. 134.—Head of a Youth (Wörlitz).

of Polycletus, above to the left against the narrow wall; and finally here (against the entrance wall on the right, from the long shelf) stands a male statuette, a very delicate miniature copy of a Polycletan Athlete (the torso of a large replica is in the Museo delle Terme, p. 276). Thus we can quite well study here the characteristics of this great Peloponnesian contemporary of Pheidias. They will become all the clearer to us, from the fragment of a statue still remaining for us to examine in the First Room (to the right of the Pericles), which, while according perfectly in motive with a creation of Polycletus, does not reproduce his style. A copy of this figure in the purely Polycletan manner —called the "Westmacott athlete" from a former owner—is in the British Museum (fig. 136), and if we compare the two the contrast is quite plain. Moreover, a

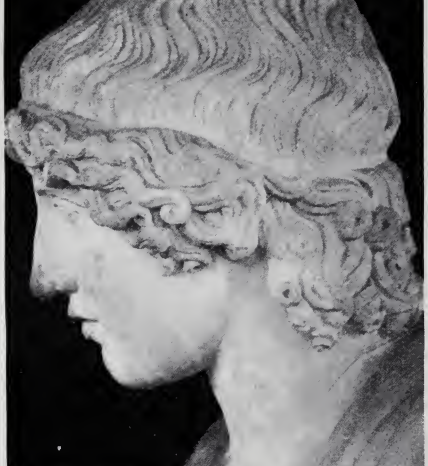


FIG. 135.—Profile of Youth's Head (Wörlitz).

mutilated statue with the same motive has been found in Eleusis and is again not in the style of Polycletus (fig. 137). Other copies all agree with the London statue, and therefore assure the precedence to Polycletus. The fragment here, and also the one from Eleusis (now in Athens), though they again differ one from the other, are much more adaptations in the direction of the Attic style, and are speaking examples of the gradual interaction of the two great and originally independent tendencies of Greek art. The resulting effect is one that can be traced even in the work of Polycletus himself. We need only compare the heads of the Diadumenos and the Doryphoros. Polycletus held originally to a strictly balanced composition and stiff formal modelling; the Athenians infused into his somewhat conventional productions a fuller, richer sense of life (comp. p. 276). The statue must be that of a winner in the contest of the boys; the motive is clear in its chief features, but archæologists are not yet agreed as to the explanation of the right hand; some think that the boy is putting on a wreath, but for this the hand seems to be too far from the head, and the wrist, as it is here preserved, is too much bent. There is painted on a wall at Pompei a very similar figure of a boy who is cleaning his face with a scraper; perhaps we may assume the same subject here, especially as there is the tradition of an "Apoxyomenos" by Polycletus.

In the Second Room one of the great early contemporaries of Polycletus, namely Myron, is also represented. To the left of the entrance, on the second bracket, there is a good copy of the head of his

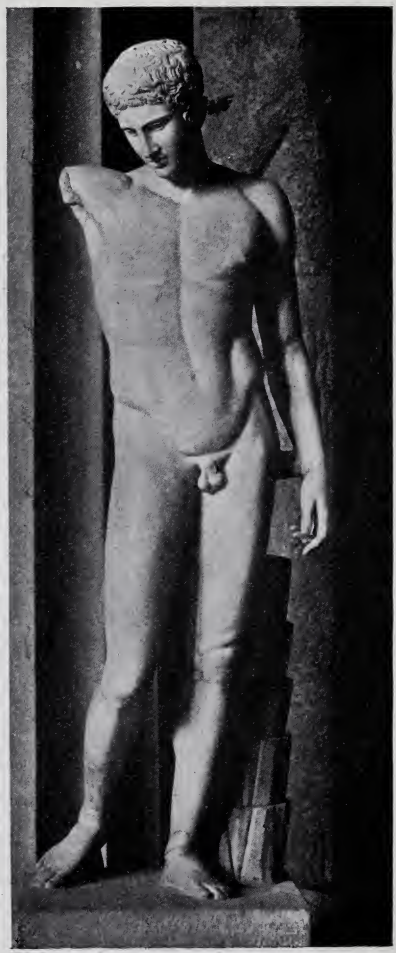


FIG. 136.—The "Westmacott Athlete" (British Museum).

Marsyas (see p. 152), and to the right of the door above, the right hand of the Discobolus (see p. 122). Finally, we see on the long shelf to the left of the door (last on the left) a strikingly beautiful copy of the head of a God from a statue, the original of which has also been attributed to Myron, but wrongly, though its sculptor was of the same period. It belongs to a statue of Apollo of which the only complete copy is preserved in the Museum at Cassel (fig. 138). The left held the bow and arrow, the right a branch of laurel. In this representation of the God the artist has, perhaps for the first

time in the history of art, succeeded in producing an entirely convincing embodiment of what must be regarded as the highest and most characteristic creation of Greek religious feeling; in the pure features of the head there is such a sublime pride that we should divine the god even if we did not know to what body the head belonged.

Three Heads on the long shelf,—(1) in the centre, (2) the farthest on the right, and (3) the bust second from the door, will show us how the peculiarly Attic type of athlete developed between the fifth and fourth centuries (we may see from a head

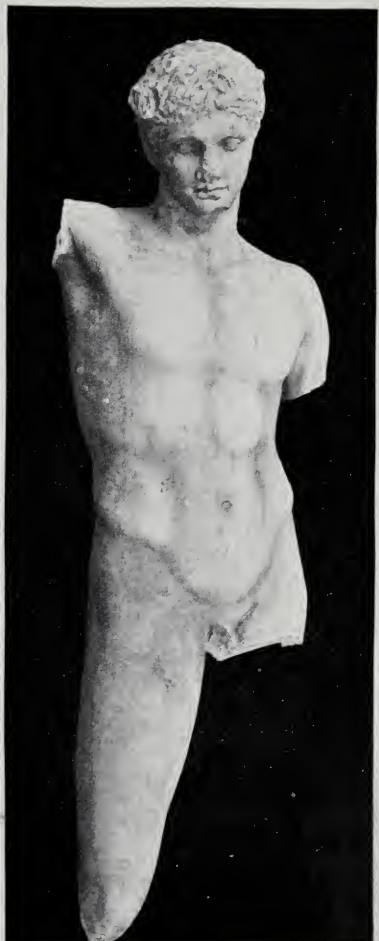


FIG. 137.—Statue from Eleusis (Athens).

FIG. 138.—Statue of Apollo in Cassel.

on the bracket, to the right of the entrance into the First Room, what the type was like in the middle of the fifth century). As it was from the first more gracious and animated than the type in Peloponnesian art, so the features became constantly softer and more expressive, the youthful soul began to stir beneath the veil of tender dreams. The transition to a later time is also filled in by the reliefs which are arranged against the right wall; we may at once add to these the reliefs on the left end wall. They are Votive or else Tomb Reliefs; no detailed explanation is necessary to

enable us to enjoy the dignified grace of these simple compositions (headpiece, fig. 133). The finely formed marble vessels to the right and left of the door also come from tombs, and farther to the right we meet with all kinds of remains of larger Tomb-reliefs, such as the female head (fig. 139) on the right of the bust of an athlete mentioned above, the relief on the long shelf, the male head on the right of the left end wall, and, above all, the finest piece of the whole collection, the head of an old man (fig. 140), above the female head just mentioned. This work is impressive, both through its life-like individuality, and through its dignified simplicity; it reminds us of the best antique portraits, especially of that of Euripides, of which we have only a moderate copy here (below against the end wall on the left). To the left of this head is the ideal portrait, already discussed on

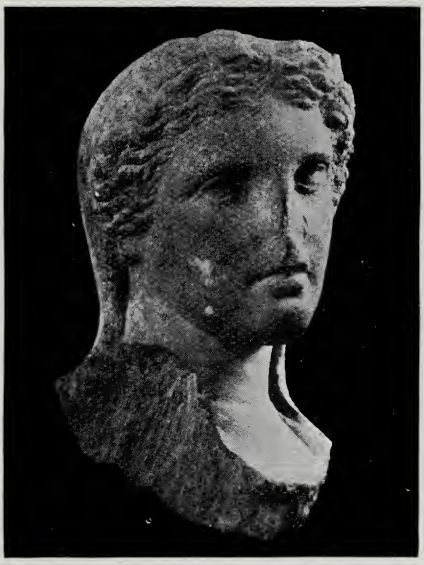


FIG. 139.—Head of a Woman, after Helbig Bruckmann, "La Collection Barracco."

p. 105 (here it is called Homer, but a blind man would scarcely be represented with his eyes shut, as it would not be characteristic); to the right, the portrait of the aged Sophocles. We should look more carefully at a portrait of Epicurus, although the surface is much worn (above, on the extreme left of the wall, to the left of the door); it is more aristocratic than the other portraits of the philosopher, and it lacks the usual unmistakably pedantic expression (see p. 185). Below is a charming youthful head with ideal features surrounded by a shock of long hair. Through the movement, the head, in itself somewhat expressionless, gains an almost romantic effect. It expresses the idealistic tendency of the art of the fourth century; one can imagine Leochares working in this way (see p. 130).

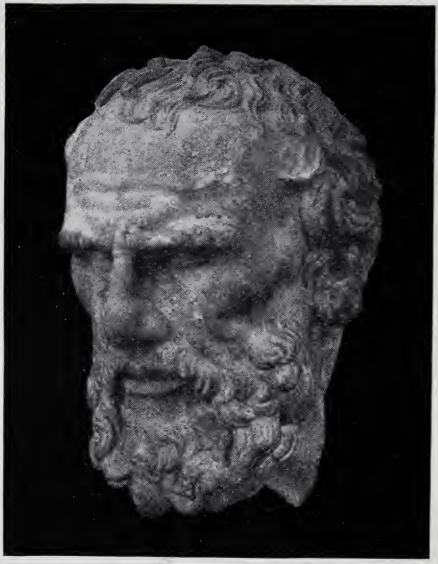


FIG. 140.—Head of an Old Man, after Helbig Bruckmann, "Coll. Barracco."

The head is here called Alexander, and indeed it seems as though its artist had been impressed by the appearance of the great king; on the other hand the head lacks every individual trait. If it does not simply represent Apollo or "Helios" (the Sun God) we can only assume that the artist intended to portray Alexander under the guise of one of the gods, and so completely idealised him that the head cannot be accepted as a portrait of the king. Against the opposite wall are two heads: a female head to the right, and to the left a head of Apollo; both are copies after works of the fourth century, but of severer forms and simpler conception. In the Capitoline Museum (p. 193) there is a bad but fully preserved copy of the type of statue to which the beautiful head of Apollo belonged. The god stands upright, thoughtful, and at rest, laying his hand on his head. A little statue of a god of rather later period—probably Poseidon, from the expression of the head—stands by the left back wall under the mosaic; it is exceedingly delicate in workmanship; the mixture of the styles of Lysippus and Praxiteles, and the similarity of the features to those of the Zeus of Otricoli (p. 108), lead us to include this little work in the school of Bryaxis. The name of Lysippus is placed under a splendid piece of animal sculpture in this room (in the centre), the female dog licking her wounds. The existence of several copies leads us to suppose that the original was renowned, and with justice; the noble realism in the presentation of the delicately built canine body, shown in complicated motion, would well suit Lysippus, who was specially celebrated as a sculptor of dogs and horses.

The collection possesses comparatively little of the Hellenistic period, but the statuette of a seated man (against the left back wall below on the left) is worth noticing, along with the head of a Centaur (near by on the shelf, the last on the right), the copy of one of the two Centaurs of the Rhodian school which are in the Capitoline Museum (p. 190). The beautiful female head in the centre of the same shelf presents a curious problem. Archæologists have not yet been able to agree as to whether the head is antique or modern. As a fact it has no striking parallel either in ancient or modern times. Of late the balance of opinion seems to incline to the side of an antique origin; if this be so, the head must be placed within the circle of the Pergamene school; in any case it is the work of an excellent artist.

There are still left a few not unimportant remains of Roman art. On the wall to the right of the doorway (to the right of the shelf) is a well-preserved and delicately executed bust of a boy of the time of the First Empire; it is charming in style and, as another example of the same portrait exists (in the Palazzo Lazzeroni, Rome), it seems as if the boy belonged to some noble family, a probability confirmed by the character of the features. Above it is a head cut in half which is called Brutus (see p. 198), and to the left (still on the shelf), a Child's Portrait, supposed to be Nero. Far more brilliantly than in these experiments is the power of Roman art shown in another head to the left of the door in the centre of the shelf—it is that of the War-God, Mars; a plume once waved from his helmet, and on its fastener we notice a bit of sculpture which explains the purely Roman character of this

head—the wolf with the twins, Romulus and Remus. The head is of the time of Trajan, and there is such intense vigour in the expression, and the manner of the execution is so masterly, that we might even say that it gives us the most perfect image of the Roman War-God extant.

In a glass case are all kinds of small objects, which are sufficiently explained by their labels.

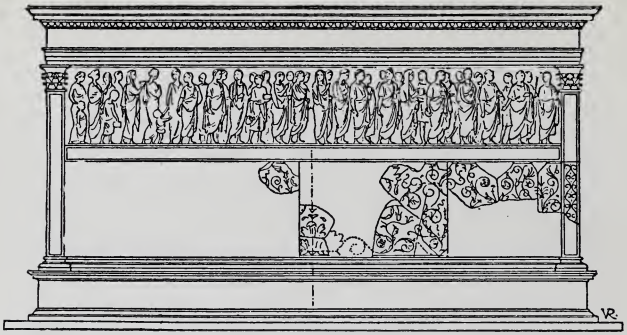


FIG. 141.—Restored sketch of one side of the "Ara Pacis."[1]

VII

MUSEO DELLE TERME

(MUSEO NAZIONALE ROMANO)

CLOISTER.—From the entrance-hall we pass into the cloister, and to begin with, into its west wing. In the centre we remark (**No. 23** red) a headless female figure executed in a masterly manner. Fig. 142 shows a better preserved replica, which comes nearer to the unpretentious representation of the drapery in the original. But the technical feat achieved by the sculptor of the statue before us is quite amazing. Hera was presented, not as the stern, denunciatory consort who jealously insists on the recognition of her rights, but as the gracious wife who rules without coercion, solely by mild gravity and royal majesty. Therefore she wears the transparent, girded garment; one shoulder

[1] After "Römische Mittheilungen," vol. ix.

is bare, and the head is gently inclined, while the hair is confined by a plain cap and there is no diadem. The figure reminds us of a remarkable statue of the goddess which we saw in the Rotunda of the Vatican (p. 114). At the first glance the two appear identical; a more careful inspection discovers characteristic differences which show that the Vatican figure is taken from a somewhat later original than the one before us. The artist must have known this earlier creation and purposely varied it; his goddess has something loftier in her bearing, and in accord therewith the earnest features are more strongly marked and the head wears a high diadem. The sculptors of both originals lived in the later Pheidian period.

FIG. 142.—Statue of Hera in Copenhagen.

In this row the dainty statuette of Nike (**No. 30**) should be noticed; the robe falls very simply; the wings were made of metal and inserted.

In the north wing of the cloister is a series of little houses in which the Carthusians of the old monastery used to live. In the second (B) are collected objects found at Ostia; in the centre is an altar, on one side of which is represented the history of Romulus and Remus (or else of Mars, Venus, and Cupids). By the window on the right is a quite admirable Roman head, a portrait belonging to the end of the Republican period (fig. 143)—a perfect presentment of character; on the left a very good portrait of Vespasian (the spectator will remember the scoff with which his courtiers characterised the Emperor's physiognomy).

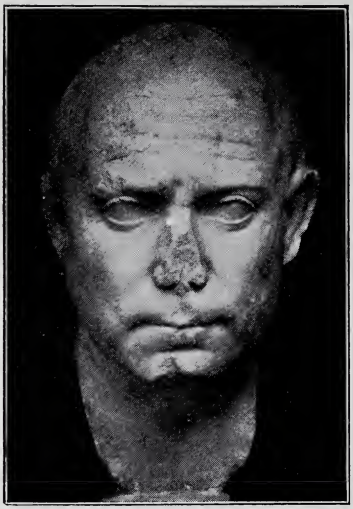


Fig. 143.—Roman Portrait Head.

In the next two houses inscriptions from the grove of the Fratres Arvales are let into the walls. This brotherhood were an old Latin religious community which worshipped Dea Dia, a divinity related to Ceres. This institution, too, was revived by Augustus (see p. 201), and thus the inscriptions which have been pre-

served, reports of acts of worship and vows, are valuable historical documents, for they mention the Emperors and distinguished men who followed the example of Augustus and became members of the

FIG. 144.—The Moirai on a relief in Tegel.

brotherhood. In the centre of house D stands an altar of very fine workmanship.

In house E are collected valuable fragments of ancient reliefs; on the left wall **No. 8** should be noticed: two heroes who are evidently observing their enemy from an ambuscade.

The extremely delicately executed little head in front of the window belonged to the sitting figure of a spinning Moira or Fate, on a relief of the Praxitelean period (fig. 144).

Between the doors of the side cabinets is a remarkable fragment let into the wall: the whole was dedicated, according to the inscription, to Zeus Xenios, the guardian of hospitality. The god himself is represented sitting on a seat, the end of which is decorated with the image of an eagle. His right hand was extended to a second figure, likewise seated, of which only a few folds are left. The meaning of the representation is thus no longer comprehensible. The style is in some respects very unusual; signs of archaic restraint mingle with signs of artistic perfection. The same peculiarity may be remarked in the letters of the inscription, judging by which the relief cannot have been produced earlier than the first century before Christ. The remarks about the "Venus of the Esquiline" (p. 206, etc.) should be recalled.

In the right cabinet a fragment of a relief has been walled in, the style and simple composition of which seem to bear a close affinity with three reliefs that we saw in the Lateran (p. 142, etc.; a copy of the Hermes in the Orpheus relief is let into the opposite wall). The subject remains unfortunately uncertain; all one can see is that the two women on the left are more closely connected, and that both of them are turning towards the third, who seems to be in the act of leaving them.

Beneath is a fragmentary representation of Prometheus chained.

In front of the window we observe a delicate little fragment with the head of a man meditating, whom the inscription names Anaximandros. As that philosopher lived in the sixth century, when art had not attained the power of portraiture, the relief, which

dates from the Hellenistic period, cannot represent his true features.

Opposite to this fragment stands the statuette of a Satyr turned quite round on his own axis (fig. 145). The meaning of his action would remain a mystery, if a relief that we have seen in the Museo Chiaramonti did not assist us (p. 57). The Satyr, who is quite a little lad, has become aware that he possesses a movable appendage at his back, and is now making every possible effort to catch sight of this remarkable object. Our illustration reproduces the sketch of a restoration. In the original, which, no doubt, was of bronze, there would be no prop. This little work, so humorous in invention, and so eminently masterly in its handling of forms, cannot have been produced before a late Hellenistic period.

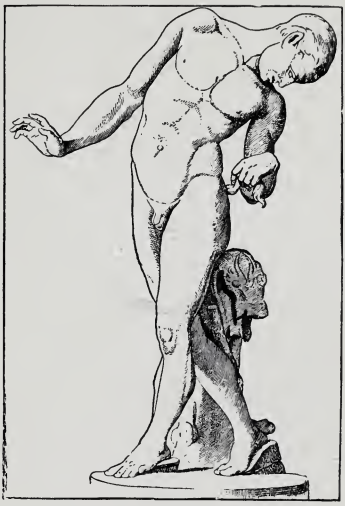


FIG. 145.—Restored sketch of the statuette of a Satyr in the Museo delle Terme.

In the left cabinet may be seen another fragment of Hellenistic art which has been sawn through by some modern hand, a female head of indescribable charm. The maiden has laid a soft cloak

over her head and wrapped it closely round her (fig. 146).

In cell F we see, immediately on the left, two fragments which complete one other. Both belong to the Satyr playing the flute of which we found a copy in the Braccio Nuovo (p. 17). On the right we see a small boy crowned with ivy—the young Dionysus, therefore — seated on a hand. The owner of this hand has only lately been identified: it belonged to Hermes. The whole of the large figure is preserved in a fine statue at Madrid, where the hand in question is restored (fig. 147), and the whole group in an old print which gives the group reversed (fig. 148). The child was sitting on his elder brother's hand and stretching out his little arms with a gay laugh to the slightly bent face of Hermes, who, for his part, seems scarcely to heed his little charge; his look passes over the child and turns dreamily towards the distance. We feel ourselves directly reminded of the celebrated work of Praxiteles (p. 7); but there the group is more compact, since the foremost arm of the child is stretched out to a bunch of grapes held up by the god's right hand. By this means the whole effect

Fig. 146.—Greek Portrait Head.

at once becomes more animated; the child has more action, through turning on its axis, and the raising of the arm of Hermes gives a wonderful swing to the line of the left side, which in the Hermes of Madrid flows quietly down. As the forms too are simpler and more in one plane, we cannot doubt which of the two creations was the earlier. In every respect the newly discovered work is nearer to the Eirene of Cephisodotus, and it is reasonable to surmise that he, the father of Praxiteles, is its

FIG. 147.—Statue of Hermes in Madrid.

sculptor, especially as just such a group of "Hermes and the Child Dionysus" is traditionally attributed to him.

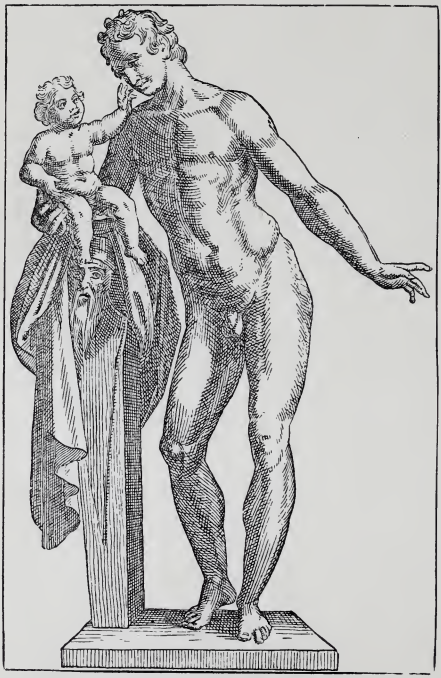


FIG. 148.—Print of a statue of Hermes with the child Dionysus, after De Cavaleriis: "Antiquæ Statuæ urbis Romæ."

On the left of the window stands the Torso of a Praxitelean work with which we shall make closer acquaintance later on (p. 271). At this point let us glance into the next cell on the right, where may be seen a torso belonging to the figure of a boy by Polycletus in a very similar action (*cf.* p. 272). This and the preceding figure should be compared.

Between the torso and the little Dionysus is a female head bending forward. A glance at p. 47 will show us that this well-executed fragment belongs to a replica of the Penelope.

The Minotaur between the two doors reminds us of

the myth of Theseus and Ariadne (p. 77). In the right cabinet we observe the figure of a youth, obviously Hermes, the copy of a work of the fourth century. Heads of the same period stand in the corner.

In the east and south corridors, we find many fragments of the enclosing wall of the sanctuary of the Goddess of Peace, an enclosure which was situated near the Corso at the place where now stands the Palazzo Ottoboni Fiano.[1] A rectangular court, in which stood the *Ara Pacis* or altar of the goddess, was surrounded by a marble wall, and at the corners richly adorned pillars supported the cornice. The whole of the external and internal surfaces were further divided in two by a horizontal band; on the outside the lower part was filled up by wonderful scrolls of acanthus, amid which may be observed the swans of Apollo (compare p. 34), while on the upper part was represented the procession and the sacrifices (headpiece, fig. 141); on the inside rich garlands hang down from *bucrania*, and the lower portion imitates beam construction. Further remains could be dug up, and hopes are entertained of being able to restore this very important monument of Augustan art as nearly as possible in its original form.

MUSEO BONCOMPAGNI. — The southern wing contains the rooms in which the sculptures of what was formerly the Museo Boncompagni (Villa Ludovisi) have found a temporary resting-place. In the first room the eye falls immediately upon a colossal archaic female head, the original of which belongs to the time of the Persian War. We notice various little holes

[1] Vol. i. p. 151.

into which were fastened metal curls on the forehead and on the shoulders, and various sorts of ornaments; a metal cloak, too, seems to have covered the back of the head, so that the head would appear to have belonged to a statue in which only the unclothed portions were of marble. The features still show the mask-like rigidity of early sculpture, but the stereotyped smile has in part disappeared, and the character of the forms has acquired something strong and robust.

A figure standing opposite exemplifies the same tendency in a finer development. The head which this statue bore till recently did not belong to it, and has now been taken off and placed on the floor close by. Fortunately a replica, found in Crete, makes it possible to identify the true type of head, which is grave and almost morose, with long face and evenly parted hair, thus according fully with the direct bearing and plain dress. The figure takes her place as a third sister of the fully draped statue in the Capitoline Museum (p. 211, etc.), and of the "Hestia Giustiniani" (p. 228).

A work of the same period but of a much more delicate style—recalling the Penelope (p. 76), the girl runner (p. 128), and the "Spinario" (p. 218)—may be seen in the throne, covered with reliefs, placed by the middle wall (the seat is turned towards the wall). This is the most beautiful of all the antiquities in Rome and one of the finest of original Greek works (see frontispiece). Further, the surface is in good preservation and, except in the central slab, no portions of any consequence are missing. The back, which originally rose in gable shape, was like the sides adorned on the exterior with reliefs, the problem of filling the space being admirably solved in all

three cases. On the back two maidens are engaged in lifting up a woman who clings to them with both arms and looks up with an expression of joyful longing; the sculptor has cleverly hidden the lower part of the woman's figure by a cloth which the maidens are holding outstretched between them. The place is clearly shown by the large pebbles to be the seashore, while the woman rising from the waves is Aphrodite, who is being received by the Horæ. The irresistible might of this goddess manifested itself to the Greeks in two spheres of human life, in the free enjoyment of sensual pleasure in the arms of the *hetaira*, and in the union for life of bride to bridegroom, in which connexion we may recall the painting of the "Aldobrandini marriage." Thus on one of the sides of the throne a naked *hetaira* is sounding the praise of Aphrodite upon the double flute, while on the other a closely draped bride is dropping grains of incense into a fire in honour of the goddess. We must bear in mind, as we look at these presentments, that no contrast, as for example between "earthly and heavenly love," is intended; two beings who equally honour Aphrodite are simply placed over against each other. It is evident, however, that the sculptor has expressed the difference between them more subtly than merely by nudity and draping. Some easily perceived faults, traces of archaic constraint, cannot hinder the spectator's enjoyment of the unusually delicate execution and still more of the deep and tender feeling which finds perfect expression by the very simplest means; artistic pleasure so keen as this we shall not often experience.

The two terminal figures on the right and left of the door should be noticed: the one on the right is recognisable from his lion skin as Heracles; the other may represent Heracles or Theseus. The forms should be compared; one is a work of the fifth century, the other of the beginning of the fourth.

Since we are here at the right distance let us just cast one glance at the Hera Ludovisi, to whom we shall return later on.

In the adjoining room stands the well-known figure of the Ares Ludovisi, on the left (fig. 149). The youthful god of war is resting from battle; he has laid aside his weapons, but full of inner unrest he clasps his hands round the raised left knee, while his head is turned dreamily to the right. What the emotion is which fills the god's soul is explained by the little Eros playing between his feet, and was once probably made yet plainer by a figure of Aphrodite, of whose presence traces remain upon the god's left shoulder. On the other hand it is certain that these two figures of Aphrodite and Eros did not belong to the original composition but were introduced by the copyist. The copyist, too, has in a measure adapted the work to a later taste by softening and weakening all the forms. The original was wrought in bronze and was evidently a work of Lysippus, whose Apoxyomenos may be compared with it in more than one respect. What was said on p. 11, etc., as to the particular advance in the field of art made by Lysippus, should be read over, as all of it may be applied to this figure.

On the right of the entrance is a well-executed head of a philosopher which has recently been named Aristotle.

In the third room, again on the right, stands the statue of the Hermes Ludovisi. The right arm is modern; it should be more raised, and the left should hold the *caduceus*. The god is represented as an orator (Hermes Logios); the head is bent, as men bend it when they are quite lost in their theme;

Fig. 149.—The Ares Ludovisi.

the right arm is uplifted in demonstration. So absorbed is Hermes that he entirely fails to notice how his *chlamys* is slipping down his arm. The sculptor has not, indeed, entirely succeeded in expressing this original idea; we hardly do more than guess his intention from the fact that the garment could not remain a moment in this position. The forms are simple and noble, the grave lines of the face very beautiful, but the chief charm of the figure lies in the fact that the representation is quite self-contained in spite of an action that is directed elsewhere. The original of the figure, which we must suppose in bronze (and therefore without a prop), was a work of the fifth century, and its creator must have been near akin to Myron.

In the fourth room, on the right, we see first of all the celebrated group of the Gaul and his wife (fig. 150), a work from Pergamon which belonged to the same composition as the dying Gaul in the Capitoline Museum (p. 195) and the extremely realistic head of a Gaul in the Museo Chiaramonti (p. 48). This whole composition was a contemporary copy of the great memorial group set up by King Attalus I. on the Acropolis of Pergamon after his defeat of the barbarians. The head in the Vatican belonged to the figure of a Gallic common soldier who was shrieking out in the agony of death; the Gaul in the Capitol is bleeding to death from a wound; here another, since the enemy is close upon him, has killed his wife to save her from the shame of captivity, and is now thrusting his sword into his own neck. The whole composition therefore must have presented a complete overthrow, but how noble is the effect of the dying man in his silent grief, how lofty this couple's unconquerable love

of freedom; and these qualities can but have been heightened by the contrast of the common man's wild woe. The men of Pergamon conceived a high idea of their enemies, barbarians though they were. The Gaul's right arm is not properly restored; the thumb, not the little fin-

FIG. 150.—The Gaul and his Wife.

ger of the hand, should be uppermost; then the elbow would be turned lower, and the profile of the man would be visible in the front view of the group (fig. 146). The three Gauls differ, too, in artistic treatment; the one in the Vatican is handled with unsparing realism, that in the Capitol with more refined realism, and this one with pathetic idealism. This may be explained by the fact that artists from many different districts poured into Pergamon, and that they preserved their individuality, although as a result of work in common amidst new surroundings their productions assumed a common character by which at the present day we recognise a "Pergamene" work.

FIG. 151.—Sleeping Erinys.

Yet another creation of Hellenistic art may be seen here, on the left of the exit, the so-called "Medusa Ludovisi" (fig. 151). The head might be called by that name while it was supposed to be that of a dead woman; but the eyeballs are lifted under the lids, as is the case in sleep. The old naming did not, however, belie the character of the being represented, as manifested in the coldness and severity of the rigid forms, in the proud scornful expression of the defiantly pouting lips, and the wild hair which encircles the face,

snakelike, in uncanny contrast to the frozen quiet of the forms. The being represented is one akin to the Medusa, an Erinys who has sunk down asleep, as the Erinyes did at Agamemnon's tomb, or on the threshold of the temple at Delphi. The head, which belongs to some such group, answers to the softened conception of a later period when such beings were no longer embodied in a distorted image but in a form externally beautiful, though uncanny in its inanimate coldness.

In the last room of this suite we find ourselves face to face with the famous Juno Ludovisi. She should be seen in her present position and at the right distance, if we are to judge fairly of the enthusiasm which she excited in Goethe and his contemporaries. Those who have only seen her in her former position do not know her. The delicate modelling of the colossal forms is now apparent for the first time. There is indeed no other one work of ancient art in which royal dignity and womanly gentleness are so wonderfully united. If we imagine this head upon a body equally majestic and engaging, standing in the twilight of the temple and gazing far out above the little trivialities of humanity at her feet, we may have a conception of what the sculptor meant by his work. It can only be properly understood as the image set in a temple for worship. The artist has not copied a Greek work ; the hair finishes at the neck in a little twist, a fashion of the Julian and Claudian period, and the knotted woollen fillet which encircles the diadem and falls down at the sides is not found before Roman times. That the sculptor, however,

had taken creations of Greek art, especially those of the Praxitelean period, for his examples is evident (fig. 152). We shall not be in error then, if we recognise in this head the most important survival of that classic tendency in art which began in Rome at the time of the Republic and came to its highest perfection under the first Emperors. It was natural that the principal undertaking entrusted to the masters of this school should be the creation of large statues for the newly rebuilt temples.

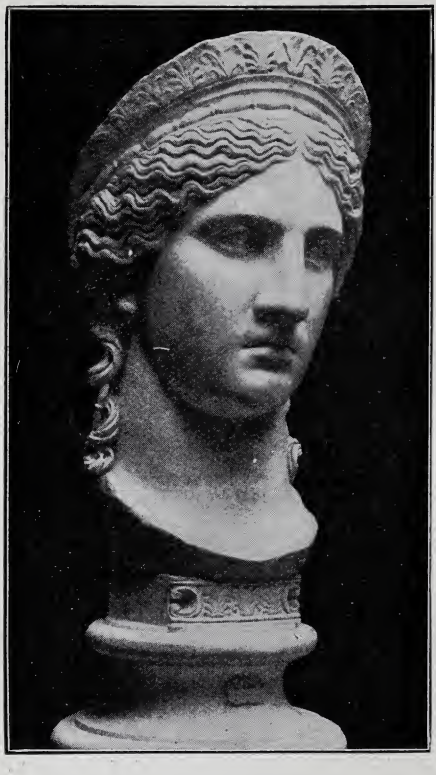


FIG. 152.—The Juno Ludovisi.

A very poor work of the same school, a copy this time, in which it is difficult to recognise a masterpiece of Pheidias, namely the chryselephantine Athena

Parthenos, may be seen against the left wall. The copyist had chiselled his name on a fold of the robe against the right foot; we cannot now determine whether he was called Antiochus or Metiochus. The work has furthermore been quite transformed by false restoration and by being worked over. A conception of the former state of the composition may be gained by comparison with the illustration (fig. 153). The original was the image worshipped in the Parthenon on the Athenian Acropolis. The goddess stood there in a gleam of

FIG. 153.—Statuette of Athena Parthenos in Athens.

gold, to greet her worshipping people with radiant smile; she had set down her weapons, and in her right hand she held Nike, ready to despatch her winged messenger to the victors. Her hand rested on a column, which was required as a prop, but which also formed an important feature in the composition, since it served to balance the mass of the shield with the snake, thus giving to the whole work the breadth proportionate to the interior recess of the temple.

We may also observe, standing in the corner to the left, a veiled female bust of mediocre execution. It is copied, however, from a remarkably beautiful original of the beginning of the Hellenistic period; it represented Demeter, whose gentle womanly character has been preserved.

We go back into the first room and enter the other suite of apartments. In the right-hand corner of the first we observe the statue of a young Satyr of very noble build. The restorer has allowed himself to be led astray by the remnant of a striated prop for the left wrist; he has made this prop into a great horn, and the bunch of grapes in the right hand is quite meaningless. We illustrate a better copy in which this hand is preserved (fig. 154); it held a jug, and the left hand a small drinking-horn; the satyr was standing before his lord Dionysus, and gracefully serving him as a cup-bearer. This exquisite creation—the original was of bronze, so away with the stem!—has long been recognised as a work of Praxiteles (compare p. 258). We may also notice the splendid torso of a boy (**No. 36**) against the right wall; it is unfortunately abominably restored, but the

modern portions are easily distinguished from the antique.

In the next room may be seen, against the left wall, a group which long aroused inexhaustible admiration and interest, but which may now be reckoned among dethroned gods. A tall female figure and a youth of less stature than herself are standing opposite each other in so operatic a pose that it is doubtful whether they are parting or meeting. Opinions have wavered between the two theories, and it appears probable that neither of them is correct. If we look for similar groupings we find them on Attic tombstones; but there close union is expressed with the utmost directness

Fig. 154.—Statue of a Satyr in Palermo.

and with no sort of pose, so that we can never be doubtful of the meaning. One thing which seems particularly to connect this group with a tomb is that the hair of the woman is cut short, a sign of mourning. The impossible proportion of the two figures recalls the same fault in the group of the Laocoon. The sculptor has inscribed his name on the support; he was Menelaus, a pupil of that Stephanos whose name again appears on a signed statue in the Villa Albani (p. 9) as a pupil of Pasiteles, the founder of that so-called new Attic school, works belonging to which we have seen in the "Venus of the Esquiline" (p. 206), the *camillus* (p. 221), and the Juno Ludovisi. Since Pasiteles was a contemporary of Julius Cæsar, Menelaus must have lived in the reign of Tiberius.

The bronze head, a portrait, on the right in the last room, deserves attention; it certainly does not represent Julius Cæsar, but some unknown Roman of his period. The character of the man is admirably rendered.

UPPER STORY.—We now return to the entrance-hall of the museum and go up the stairs. In the first room to the right we see two inscribed pillars; the one on the right gives particulars of the secular festival of the city of Rome held in the year 17 B.C. under Augustus. On the third day of this celebration (3rd June), Horace's well-known Carmen Sæculare was sung on the Palatine; we read in the twentieth line from the end: "Carmen composuit Q. Horatius Flaccus." The inscription on the left tells of a similar festival under Septimius Severus (A.D. 204). In the centre stands a fine

fragment of a Hellenistic group which represented the abduction of a maiden. Only one hand of the ravisher remains, the rough conformation of which leads us to suppose him a Centaur.

We enter a room along the sides of which two halves of a barrel vaulting adorned with reliefs in stucco have been set up; this vault was the roof of a bedroom in one of the Roman houses of early Imperial times, excavated near the *Farnesina*. The way the roof is divided is very skilful, and the execution of the single details extremely delicate. The whole is the more to be admired because extremely sure and expeditious workmanship must have been necessary. The individual subjects are taken from the Dionysiac cycle.

In the centre of the next room stand two bronze statues larger than life; on the right the imposing figure of a man of heavy and robust build, who is standing upright and leaning with his left hand upon a spear (fig. 155); this motive had been chosen by Lysippus for a celebrated statue of Alexander the Great. We may, therefore, conclude that one of the great king's successors stands before us. The personage has not yet been decisively identified. On the left is a seated statue of a pugilist. "If we are accustomed to see the victors in the Olympian games represented in a noble form, as slender youths or strong men whose athletic build seems to be the best testimony to the truth of the opinion entertained by the Greeks of the educational influence of their gymnastic games, we must be shocked and startled on beholding this statue which sets the victor in a prize fight before our eyes with brutal truthfulness. The man

has just finished his fight and has sunk down, exhausted. Open-mouthed, he struggles for breath. He sits there heavily, looking round with dull pride at the public who are applauding him. His face is swollen and torn by the blows of his antagonist, and the blood is trickling from open wounds" (Winter) (fig. 156). The brutal realism of this statue, the delight in the hideous, leaves us no doubt that the sculptor belongs to the Hellenistic period; while on the other hand, the careful way in which the hair of head and beard is worked into separate locks, very much after the manner familiar in works by Lysippus, together with the fine drawing of the chiselled hair on the breast, forbid us to place it later than the beginning of that period. The eyes of both these bronze statues were made

FIG. 155.—Hellenistic Ruler.

separately and inserted (we may recall the so-called Brutus in the Palace of the Conservatori, p. 220).

In the next room we find a series of marble fragments, some of remarkable beauty, which illustrate in single examples a long expanse of Greek artistic development. We should first examine the female head over life-size, with hair twisted up from the nape into a projecting knob. It belongs to those sculptures of a serious, severe character which mark the transition from the archaic style to the stage of highest perfection (compare p. 260). To the same period and manner belongs the headless statue on the right, easily recognisable by the *ægis* as Athena.

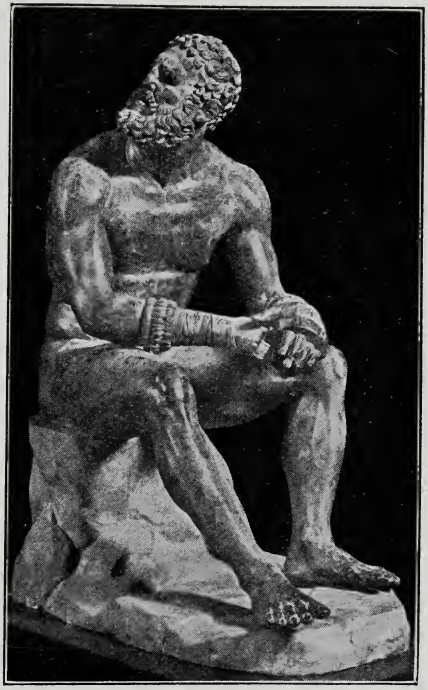


Fig. 156.—Statue of a Boxer.

The after influence of this strictly conventional style may be most clearly traced in the figures of Poly-

FIG. 157.—Statue of Apollo.

cletus, who already stood at the height of artistic development; we see the torso of one of his works on the left of the entrance (compare p. 9 and 270).

While the clear differentiation of the separate forms, each modelled according to its functions, works agreeably in this figure, the Apollo in the centre of the opposite wall (fig. 157) strikes us by the vivid feeling of life in the more softly shaped forms with their gentler transitions —observe, particularly, the well-preserved back—and by something which none of the figures of Polycletus possess. In these the spiritual life seems still to be confined in the bonds of a dull constraint, while here we receive the impression of a divine soul living and animating all the figure in all its parts—the soul of Apollo, noblest of all the gods. These are traits which distinguish Attic from Polycletan art, and this statue is, in fact, the copy of an

image of the god belonging not only to the Attic school but to the period of the youth of Pheidias. The right hand appears to have held the bow, and the raised left hand a straight laurel branch shaped like a sceptre and reaching to the ground; we may remember the Belvedere Apollo (p. 67). The gracious inclination of the head and the way in which the hair, hanging lightly on the neck, follows the line of the movement produce a delightful effect.

Let us step for a moment into the next room, in the centre of which stands a statue of Dionysus found at Hadrian's villa. The style prevailing under that Emperor shows itself in the smooth elegance and marked technical skill of the execution. This too is only a copy of a Greek original, once more a bronze, as may be plainly seen by the conformation of the iris, and by the undercutting and chiselling of the panther skin; there would therefore be no prop in the original. The right hand held a cup. It is difficult to be fair to this statue after having just seen the Apollo, for the expression of soul is the very thing lacking here as in the works of Polycletus. It is no mere chance that we find distinct echoes of that master's style in the features of the face. With the body, however, it is otherwise, as a glance of comparison at the Polycletan torso shows; it is wrought with all the softness and delicacy generally to be found only in works of the fourth century; we learn from other indications that the Attic school and the school of Polycletus had a strong reciprocal influence on each other, and we may therefore recognise in this statue a characteristic example of the mingling of two tendencies originally independent. (*Cf.* what is said on p. 241.)

We return to the previous room and place ourselves in front of the second head on the left of Apollo. It is the head of a girl with strong full features; a broad band is twisted round the hair. The admirable workmanship is such as can only be looked for in an original. Fig. 158 shows us the figure to which the head once belonged. It represents Hygieia closely draped in a cloak. The sacred snake is gliding down from her left shoulder, and should be held by her right hand, while there was originally a vessel in her left hand containing drink for the creature. We remember that we saw a statuette of the goddess in the Palazzo dei Conservatori (p. 215) in which there was a clear endeavour to gain a sensuous effect by the omission of the *chiton*. That work dated from the Hellenistic period, this belongs to the transitional period from the fifth to the fourth century (compare p. 28); it also shows a more serious conception of Hygieia, though sensuous traits as in the full lips, for instance, are not altogether absent.

FIG. 158.—Statue of Hygieia in London.

The next head to the right, which evidently represents the goddess of love, brings us one step nearer to the Praxitelean period. The forms are even simpler and larger than in the head of the Aphrodite of Cnidus (p. 116, etc.).

On the right of the Apollo stands a charming head of a boy, of the later Praxitelean period. Against the centre of the opposite wall is seen the slender delicate torso of a girl in a transparent garment. We illustrate a little reproduction in which the feet and the right arm have been preserved; the hand is holding the cloak (fig. 159). The other arm was raised and the hand held the other end of the cloak, which the wearer was in the act of drawing around her. We should call her Aphrodite if the figure were not so very young; naturally no representations of the goddess of love in extreme youth — such as we find in the case of the maidens Artemis and Athena — ever occur. Yet this creation is of the Aphrodite type, and we may identify it as Charis, goddess of grace and charm. The artist of this exquisite work belonged to that particular school of which we have guessed Polygnotus to be the founder, and he was a con-

Fig. 159.—Female Statuette in Naples.

temporary of Timotheus (pp. 179 and 212), the latest of its sculptors known to us.

Finally, on the right and left sides of the exit, we see two heads of Asclepios, the god of healing. That on the right is a good copy of a work belonging to the early Praxitelean period, full of life and with great charm of expression; the head on the left (in which eyes were inserted) is sterner of feature and simpler in expression, and the hair and beard are conventional; the effect of the parted hair hanging long and straight, and then twisting into thick rings lower down, is very individual. At the first glance everything about it seems to betoken the period of Pheidias, but we soon recognise that the head is no faithful copy of any creation belonging to that period. The riddle is solved by evidence that a famous statue of this type stood in Pergamon; it was probably the work of one Phyromachos, an Athenian, who was active under King Eumenes II., at the period when the great altar of Zeus (now in Berlin) was erected. This is not the only instance of older representations being imitated in Pergamon, especially in the case of images intended to be worshipped in the temples; the marked realism of the first school of Pergamon, and the exaggerated pathos of the second, were inappropriate to such undertakings.

In the next room we see, in addition to the Dionysus, more fragments of vaulted ceilings with stucco decorations from the same house as those in the first room. The lightly sketched landscapes are very delicate.

In the centre of the large adjoining room stands a statue known as the "Youth of Subiaco," from the place where it was found (fig. 160). A boy, of very delicate

build, is making a long stride forward upon sandy ground with his right leg, and bending the left so much that the knee almost touches the ground; at the same time the right shoulder is turned backward, and the head which, moreover, was looking up, bent back even farther. The right arm is raised high, and so twisted that the palm must have faced backward; the left arm was stretched forward and the hand must somehow have come into relation with the right knee, a piece of which is broken away. A point for consideration as we look at the figure from behind, is that the

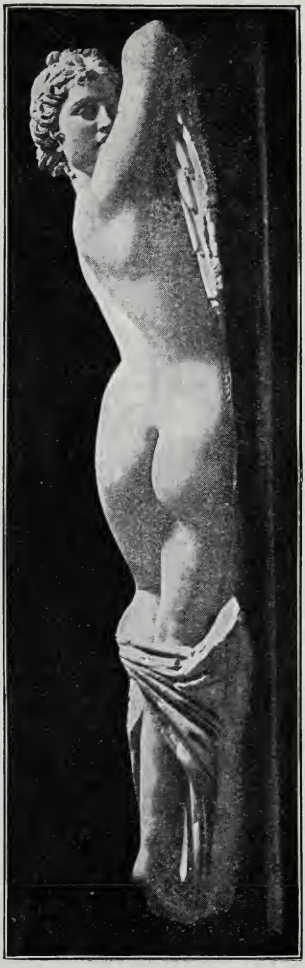
FIG. 160.—The Youth from Subiaco.

sideward inclination of the body must have had some sort of motive; the boy, in fact, is bending aside to avoid something that must have had some relation to his right hand. The tender age of the youth limits the possibilities of conjecture, but in spite of this no successful guess has been made. The work is undoubtedly Greek; there is hardly any other antique in which the illusion of healthy, palpitating flesh is carried to such perfection, and to this the wonderful golden tone of the marble also contributes. The notion that the figure was copied from a bronze is based upon the existence of the tree stem which at one time was even thicker, and has evidently been trimmed round. But this stem supports no limb; it was distinguished from the leg by being painted of a dark colour; and moreover, if we imagine it away, a disagreeable hole, large and almost square, appears in the composition, which now is thus partly filled by an indifferent accessory the outline of which does not run parallel to that of the legs. The statue belongs to the Hellenistic period and may best be compared with the Aphrodite of Doidalsas (p. 96).

The head of the sleeping nymph in front of the right window comes from the same place—nor must we forget that Nero had a villa at that spot near Subiaco.

We now enter the right of the two adjoining cabinets, where we find a masterpiece of Hellenistic art, later in date, but of the same tendency as the "Youth of Subiaco," the statue of the sleeping Hermaphrodite (fig. 161). The Hermaphrodite was a creation of the oriental religions; the union of the male and the female sex in one being was intended to symbolise the inexhaustible self-reproductive power of nature. The Greek artists created out of it a particular artistic problem, the

union in one body of masculine and feminine beauty. The earlier period allowed the masculine type to predominate; the later, as in this case, the feminine. This hybrid being was added to the fantastic throng of Dionysus; and this Hermaphrodite also is imagined in such surroundings. There are reproductions in which the bed of rock is replaced by a panther skin. Upon it the weary creature has lain down, but restless dreams, wild recollections of tumultuous orgies, disturb its slumber. Nervous emotion is wonderfully manifested in the position of the body and the limbs, but especially in the expression of the face. The representation is so distinguished that it imparts nobility even to a subject so repulsive to our feelings.



A contrast to this revelling in sensuous charms is presented by the crass realism of the head, also

Hellenistic, in front of the left window in the principal room (fig. 162). The bashlik-like head-covering shows it to be that of a Persian, the distortion of the features and the dim eyes show him to be dying. Both the marble and the style are those of Pergamon. We have heard that Attalus I. caused mythical battles and the Battle of Marathon to be represented, as well as his own conquest of the Gauls, in the small groups on the Acropolis of Athens dedicated by him.

Fig. 162.—Head of a Dying Persian.

Evidently the battle of Greek freedom also was represented in large figures corresponding to those of the Gallic memorial.

In the left cabinet is a collection of Roman sculptures found in the House of the Vestals in the Forum: all are portraits of priestesses of Vesta. They are especially interesting because they show us plainly the peculiar dress of the vestals. Six plaits of hair (*sex crines*) were first wound tightly round the head; these, if visible at all, were so only upon the neck; in front they were always hidden by a diadem of white and red bands of wool (*infulæ*), the riband-like ends of which (*vittæ*) fell upon the shoulders. Over this was laid a white cloth with a purple border (*suffibulum*) which fastened together on the breast by a brooch (*fibula*). The

cloak and the dress were white. The particularity of the dress is explained by the fact that it coincided with the costume of Roman brides, and the vestal at her consecration was brought home like a bride and wedded to the goddess. In the household of the state the vestal took the place of the house-mother who watches over the fire of the hearth and over water; she vowed her chastity to the goddess as a wife vows it to her husband. Much as Christians have insisted upon the distinction between the vestals and the brides of Christ, it is clear that the later institution is founded upon the earlier; even details of costume have been adopted. If we now examine the types of the heads we shall find a certain stamp on all of them; they are the faces of nuns.

Finally, in the main room and in those that follow we find wall-paintings all of which come from the same house as the stucco mouldings already examined (above p. 273, p. 280). Here the ground of the walls is black, divided into spaces by fine candelabra-like columns; between were patches of mountain landscapes in yellow, but hardly a trace of them remains; a coloured frieze runs above with scenes of judgments, taken from stories, after the style of the judgment of Solomon. The whole effect must have been eminently distinguished and graceful.

In the next room the ground of the paintings is red. Large and small pictures are let into the fantastic painted architecture; some of these are recognisable by their white background as belonging to an older style (on the large one Aphrodite is represented with Eros and Peitho) while another is quite realistic in execution. This depicts the nurture of the little Diony-

sus, and produces the effect of a view into the open air (compare the landscapes of the Odyssey, p. 136).

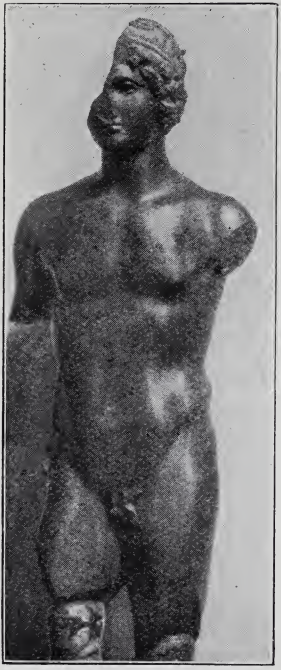


Fig. 163.—Basalt Statuette of a Boy.

In the corner on the left from this painting stands a beautiful head of a youth in the style of Scopas (*cf.* p. 65), In the glass case in the centre there should be noted the beautiful glass vessels, the gold ornaments, the little figures in ivory.

The paintings on a white ground, in the next room on the left, come from the same room as the vaulted ceiling in the room of Dionysus. The seat on the left of the exit is very charming. In the glass case in the centre are wonderful iridescent glass vessels; further should be noted the playthings made of lead, which come from the temple of Venus at Terracina. The Roman women dedicated them to the goddess before marriage.

In the next room the paintings again have a red ground; on the fragment D 1 may be found the inscription of a painter, Seleucus, a name which shows that Greek artists were sought for these works too. These paintings adorned the same room as the stucco vault in the first room here (p. 273).

The treasure of Roman gold coins in the centre of the room was found in a trench in the house of the Vestals, where it had been hidden during stress of war; the coins date from 336-474 A.D.

In the centre of the first room of the other suite, adjoining the room with the picture of Aphrodite, stands a broken statuette of a boy executed in basalt (fig. 163). The copyists often chose basalt or black marble when they had to work from bronze (p. 186), which had already in antiquity assumed the dark *patina* so much admired. In this case we would also assume a bronze original owing to the workmanship of the hair; and moreover we are fortunately able to cite the bronze head of an original work by the same artist for comparison (fig. 164). It is clearer from this head than from the basalt statuette that the sculptor belonged to the school of Polycletus; the body rather exhibits Attic influence (see p. 241, p. 277). What the arms were doing cannot be determined with certainty from what is preserved.

FIG. 164.—Head of a Young Athlete in Munich.

Observe, in the right corner, the fine portrait which resembles Euripides (**No. 3**). On the right of the left window may be seen a remarkable head (**No. 8**), covered with wrinkles, yet full of inspiration. By the wreath of ivy we know it to be that of a poet. This portrait is found continually in collections—another copy on the left of the window—a sign that the personage represented was celebrated. Up to the present time, however, he has not been identified with certainty. Indications are given by the Hellenistic style, the ivy-wreath in this example, and the fact that the head is united with that of Menander on double terminal figures.

In the next room are portraits of Emperors easily recognisable; on the right hand we see set into the wall the fragment of relief which should be united to another in the Lateran mentioned on p. 138; opposite, built into the wall, are fragments of a similar relief, representing some incident taking place in front of the Temple of Quirinus; in the pediment may be recognised the omen of the birds in favour of Romulus (= Quirinus). In the next room we see busts of Roman charioteers and four mosaics with a distinct representation of the costume of the charioteers in the colours of the four parties in the circus.

In the last room the round marble vessel should be observed; the reliefs upon it represent ceremonies of the Eleusinian initiation—the sacrifice of a hog; the consecration of the veiled *mystes;* the novice in the presence of the goddesses themselves.

Finally, in the adjoining corridors, objects of Langobardian origin have been set up, in which the introduction of northern elements of form may be observed.

Fig. 165.—The Return of Odysseus (Frieze of Terra-cotta).

VIII

MUSEO KIRCHERIANO

In the fortieth room is preserved a treasure found at Præneste, respecting which we might repeat what was said about the Regulini-Galassi discoveries (p. 131).

Among the few marbles we may note—on the right of the passage to the bronzes—a delicate head of a girl very tenderly modelled, and to the left another head of a girl in black marble and of severe type. Farther along on the left is a terminal bust with the head of a boy which will be recognised as that of the Eleusinian acolyte in the Antiquarium (p. 232).

In the second of the adjoining rooms may be seen, in front of the window, the so-called mock crucifix, which was formerly supposed to be a derision of the Christian faith; but it is now, with more certainty, declared to be a drawing seriously designed by some adherent

of the Gnostic sect of the Sethianes, who taught that Christ and Seth, the son of Adam, were equals, the latter being the same as the Egyptian god Seth, who was represented with an ass's head.

In the third room on the right are fine reliefs in terra-cotta intended for the decoration of walls. The following scene should be observed: Odysseus recognised by the handmaiden Euryclea as she washes his feet. Beside him stands the divine swineherd Eumæus. Beneath his seat is the faithful dog; on the right sits Penelope, mournful and self-absorbed (compare p. 47, fig. 165), and behind her Euryclea is represented a second time.

In the fourth room is a small collection of ancient bronze coins. By the window are gems. In the case opposite are leaden tablets with curses; the gods of the lower world are invoked to injure or destroy a hated person. Tablets of this kind were laid in graves.

Among the bronzes, the "Ficoroni cista" found at Præneste deserves detailed attention. Its lion feet rest upon frogs which are crushed by the weight; the plates that fix them to the body of the chest are decorated with reliefs of Eros between the friends Heracles and Iolaus; the handle is formed by a stiff group of Dionysus and two Satyrs. These details form, in a sense, a group connected all the more closely through being artistically distinct from the drawings on the lid and sides. A frieze of animals and lively hunting scenes decorate the lid. On the body of the cist, between two magnificent strips of ornament, occurs the picture taken from the following legend: The Argonauts, in their quest of the Golden Fleece, landed on the shores of Bithynia to draw water from a stream. Amycus,

king of the Bebryces, however, dwelt there and was accustomed to challenge every stranger who was driven thither by thirst, to box with him. On this occasion Polydeuces, one of the Dioscuri, undertook the conflict, and its fortunate issue was foretold by Sosthenes, a soothsaying "dæmon," whose sanctuary was in the neighbourhood. The monster is here represented as being bound by the victor to a tree; Nike is flying towards Polydeuces with a wreath, and on his left, looking on, is Sosthenes, whom we know by his eagle pinions; farther along are three Argonauts of whom the last may be recognised by his cap as Castor, the other Dioscurus. On the right of Amycus are seated Athena and Apollo, both wearing wreaths, and a bearded personage, doubtless Heracles. We may further remark, at the foot of the tree, the little squire of Polydeuces almost hidden under his master's cloak, and some utensils. Farther to the right is the ship, and then a delightful scene at the now deserted brook, in the waters of which an Argonaut is slaking his thirst; another has hung a wineskin from a branch and is practising upon it the blows observed during the encounter, while the merry god of the stream, Silenus, imitates him by drumming on his own paunch. The drawing is unusually beautiful and breathes life and grace in every line. The group of Castor and his friend is a real gem. We should attribute the execution unquestioningly to a Greek, if certain details were not so especially Italian that we can only suppose this to be the work either of a Greek who had settled in Italy or of an Italian who had attained eminence under Greek teaching and whose genius was akin to the Greeks. The handle and feet on the other hand are purely Italian.

Now, upon the handle-plate we find the following inscription (belonging to the middle of the third century B.C.): "Novios Plautios made me" (the chest) "in Rome; Dindia Magolnia gave me to his daughter." The second half is clear; but it is not certain, on the other hand, for what part of the chest and design Novios Plautios is responsible, for we cannot in any case attribute to the same man the drawings and the feet and handle. Perhaps he was only the master of the workshop where the separate parts were prepared by different workers and then put together.

In the case opposite is a fine head of Apollo, the eyes of which are missing.

Fig. 166.—Bacchic Scenes—fragment of a frieze (Casino Borghese).

IX

CASINO BORGHESE

The collection of Sculptures in the Casino of the Villa Borghese, now in the possession of the State, was gradually brought together by the Borghese family at long intervals and without any definite plan. It was treated merely as artistic decoration for the splendid rooms. There is therefore little of importance preserved here, and the spectator should direct his attention chiefly to the fine effect which antique works, even when they are of poor execution and foolishly restored, are almost certain to produce.

In the portico of the Casino may be noticed on the left the large reliefs representing Roman soldiers standing in rows. The fragments come from an arch, the ruins of which were still standing in the fifteenth century in the Piazza Sciarra, by the Corso. In the year 1641 the dedication was found, showing

the monument to have been erected in the eleventh year of the reign of the Emperor Claudius (51-52 A.D.), in memory of the victory of the Roman arms in Britain. We can now place these remains in the order of the evolution of Roman art, by recalling first the earlier reliefs of the Ara Pacis (p. 259), then those of the Arch of Titus and the great Trajanic reliefs on the Arch of Constantine. We then become aware of a continuous development of style in relief work. Whereas, on the slab of the Ara Pacis, the figures of the background are only indicated in flat relief, we find here the figures disposed in three gradations all executed in more or less high relief. But while the figures, imagined to be in the background, are still arranged in very even rows and consequently give the impression of a compact mass, the personages on this plane on the Arch of Titus, and further in the Trajanic reliefs, show just as much animation and variety of movement among themselves as the figures of the foreground. The evolution is merely a repetition of what we have already remarked in the province of Greek art,—the advance from flat composition on a plane surface to continuous deepening of the spacial image. In the left corner of the portico stands a Torso of Athena which comes from a good copy of the Athena Parthenos of Pheidias (*cf.* p. 269).

The large mosaics in the entrance hall were found in the grounds of a late Roman villa near Tusculum. They give an animated picture of Roman combats with wild beasts and of gladiatorial games, a picture which has, however, been much altered by modern restoration.

Inserted in the back wall over the door is a fine

relief of Hellenistic invention, representing a scene from the Dionysiac cortège; it once formed with three others a connected decorative frieze. Two of them are inserted in the bases of the colossal statues near the end walls of this room (36, 49); the third stands in the second room to the right from here above the large sarcophagus (Headpiece, fig. 166). Among the colossal heads and statues which explain themselves, we find little that is attractive, nevertheless it is remarkable how surely, even in antiques of this kind, the imminent danger of falling into a bombastic and exaggerated style is avoided. These works are of course all of the late Roman period.

In the adjoining room on the right, where is placed the Pauline Borghese of Canova—a work in which the peculiarities of this sculptor are more tolerable than in the poor figures in the Belvedere of the Vatican—we see inserted in the entrance-wall a relief (**No. 71**) in which a curious contrast strikes us between the simple composition and the florid elegance of the execution. It represents a woman handing over an infant to another woman who is sitting in an arm-chair. As there is a deer lying under the arm-chair, this cannot be a genre-scene. The presence of the animal, and the fact that the breast of the seated woman is crossed by a quiver-belt, gives weight to the conjecture that this is a mortal woman entrusting her new-born child to the goddess Artemis. Artemis is, in fact, worshipped in certain cults as the guardian of children or "Kourotrophos." The conception is similar to that held in German folk-lore, of "Frau Holle," who, it was believed, came to her nurslings in the night, and nursed the new-born babes. The sculpture comes at any

rate from a votive-relief to Artemis. We know similar compositions from votive-reliefs of the fifth and fourth centuries. On the other hand, this example can scarcely have been executed before the time of Hadrian. An older original has been translated into a later style, and certain details, such as the treatment of the dress, have probably been remodelled. Inserted in the opposite wall is a little flat relief (**No. 64**) representing a scene from the conquest of Troy—how Ajax forcibly dragged the priestess Cassandra from the altar and statue of Athena to which she had fled. The few motives are rendered with simplicity and energy. The relief is apparently a copy of a work of the fifth century. Just to the right of the entrance stands a slender female figure in a transparent robe with low girdle. It belongs to the Hellenistic period.

In the next room, opposite each other, are both sides of an unusually large sarcophagus (the front on the left, the back opposite) with very rich decoration. Within the pillared arcades the Labours of Heracles are represented, on the plinth hunting scenes. Of the two reliefs on the cover, the one on the left is remarkable for the fine simplicity of its composition. We recognise here a moment in the history of Troy—the arrival of Penthesilea with her Amazons after the death of Hector. On the left we see Andromache, the wife of the slain hero, surrounded by her women, looking down sorrowfully at the little Astyanax. Then follows the arrival of the Amazons, whose queen is greeted by old Priam. Sorrowing Trojans form the connecting link with a second group of women, in whose midst is Hecuba, holding the urn

with her son's ashes on her knee, while a youth, doubtless Paris, steps towards her, and with his left hand tries to raise her chin. Quite on the right are the Amazons arming themselves for the fight. On the back wall on the left is a beautiful female head (**No. 85**); the hair at the back is hidden in a cap. The noble features of the face strongly recall works which we may be allowed to attribute to Pheidias, while the soft gentle expression makes it probable that Aphrodite has rightly been recognised in this head. In the centre of the room stands the "David" of Bernini, of whose work the Casino possesses two other examples, the groups of "Apollo and Daphne," and of "Æneas with Anchises." All three are works of the sculptor's youth. Bernini executed the "Æneas" at the age of fifteen, the "Apollo" at eighteen. We see that even then the artist had reached a high point of technical proficiency. The rendering of the forms is saner and more expressive in the "Æneas" than in the affected group of "Apollo and Daphne." But we miss to-day in all three works the expression of a true inward life: the art is merely theatrical. The "David" remains the most tolerable of the three.

In the next room every variety of minor sculptures, mostly genre-subjects, are exhibited: they explain themselves. The Apollo (**No. 117**) is an unattractive work in which the stiffness of an archaic deity is badly imitated through the medium of a later art.

In the gallery behind the Saloon we can enjoy the effect of an incomparable magnificence of decoration with which the unimportant antiques blend excellently. The porphyry busts of Emperors are of course modern, also the bronze bust of Dionysus placed on an

FIG. 167.—The Satyr of the Casino Borghese.

exquisite alabaster column. The porphyry basin in the centre is supposed to have come from the Castel Sant' Angelo. In the doorway leading into the Saloon is an antique vase of ophite, the only one of the kind in Rome.

In the next room, just to the right of the entrance, is an archaic fe-

male head (**No. 181**). Although we constantly find strongly marked individual features in antique heads, yet the individualisation here exceeds the usual measure and it is therefore probably a portrait. For the sleeping Hermaphrodite (**No. 172**) compare p. 282 f.

There is little worth noticing in the next room. In the centre of the second room is a remarkable group, a boy with a satyr-head rides through the waves on a dolphin (**No. 200**). The intention of the work is decorative: water is pouring from the open mouth of the dolphin. In antiquity there were numerous legends of boys who had miraculously ridden through the waves on the back of a dolphin. This gave rise to the motive of the group, which, on account of the pronounced chiastic composition, keenly interested the sculptors of the Renaissance and served, for example, as model for the Jonas in the neighbouring church of S. Maria del Popolo. To the right of the entrance-wall stands a graceful Hellenistic statuette of a Mænad (**No. 200**). Similar sculptures have been found, chiefly on the island of Kos, which belong to the sphere of the Rhodian school of art. Opposite stands, in complete contrast, a markedly severe and simple figure of a woman dating from the end of the archaic period (**No. 216**), apparently a Greek original. The head seems too small to belong to the body. For the body, compare p. 166, etc.

In the centre of the last room stands the famous Borghese Satyr, which has already been referred to on p. 210 (fig. 168).—Upstairs, in the room of "Heavenly and Earthly Love," is the replica of a Lysippian Heracles mentioned on p. 16.

Fig. 168.—Frieze of Terra-cotta from Falerii.

X

VILLA DI PAPA GIULIO

The Museum in this charming villa contains for the most part discoveries from the Necropolis of Falerii, the chief town of the Falisci, a Latin race, who inhabited the southern border of Etruria (near the present Città Castellana). The discoveries present to us in general outline a picture of the development of this people down to the destruction of the town by the Romans in 241 B.C., a development similar to that which took place in Rome. We find a plan of the excavations at Falerii in the Room to the left of the gateway; there also are all kinds of terra-cotta casings for the wooden parts of ancient temples. This very clever and effective mode of architectonic decoration was brought from Greece to Etruria and thence to Latium. The very ancient wooden coffin in the

centre, a hollowed-out tree-trunk, was found with the skeleton and the accompanying vessels near Gabii in the Roman Campagna.

In the Room to the right of the gateway stands an exquisitely worked clay sarcophagus in the form of a couch, on which are reclining a man and his wife. It was found at Cervetri, the ancient Cære, one of the most southern of the sea-coast towns of Etruria. The sarcophagus can scarcely be called an Etruscan work, at any rate the influence of the Græco-Oriental or Ionic art preponderates in its style. Copies of wall-paintings in Etruscan tombs hang on the wall, also of the paintings representing the battles of the Amazons from an Etruscan sarcophagus of alabaster in the Museum of Florence. Vases, bronze vessels and gold ornaments from Corchiano (in the neighbourhood of Falerii) are placed in the glass cases.

UPPER STORY. — In the First Room we find remains which belong to the earliest period of Falerii, that is as far back as the sixth century B.C. Everything gives the impression of a very primitive state. Here again we see coffins hollowed out of tree-trunks. The vases are clumsy, both in form and technique; more skill may be detected in the bronze arms, implements, and ornaments. In the central case may be noticed a bronze cinerary urn in the form of a house, bronze tripods with their caldrons, and bronze fibulæ. In Case vi. appear the first few isolated instances of Greek vessels, which show the commencement of trade relations with Greece.

In the Second Room are the remains of the succeeding period (about 550-350 B.C.), in which

intercourse with Greece—no doubt through Etruria—was apparently very active. This is shown by the abundance of Greek vases, which are here chronologically arranged (the earliest, black-figured in Case xi.; in the next, red-figured vases, first in the stiff and then in the free style; from Case xviii. onward are bad native imitations by the side of imported Greek wares). The most beautiful pieces are exhibited in the centre case, where may be noticed a very fine little pot in the form of a knuckle-bone, which, according to its inscription, was made by a certain Syriskos. On it are painted Nike, Eros, and a lion.

Among the subjects which are represented in the pictures on the larger vases can easily be recognised the "Entrance of Heracles into Olympus," and the "Destruction of Troy." In the same case are placed beautiful bronze vases. In Case xxii. we may notice a curio betraying a certain degree of civilisation—the skull in which the gold case of a set of false teeth is still preserved.

We pass from here into the semi-circular Corridor, where are exhibited the finds from tombs in the neighbourhood of Falerii, Narce, and Monte S. Angelo. In the right wing are those of the earliest purely Faliscan period; in the left wing, those of a later time, with the intruding Greek imports. Here we may notice in Case lxii. the bronze vases; in Case lxvi. clay vases of Corinthian origin; and in lxxvi. a vase of the most beautiful Attic style, on which is painted Apollo with his *cithara* surrounded by Muses.

We return to the Second Room and pass into the Third, where are placed clay vases of native,

that is of Faliscan manufacture, which aim at copying the Greek. They belong to the period between the fourth century and the destruction of the town. The best are here also in the central case. In the front are noticeable two similar vases, the one on the right with a Latin inscription: "Ganumede, Diespater, Cupico, Menerva"; further to the right are again two similar cups with a Faliscan inscription, "foied vino pipafo cra carefo" = hodie vinum bibam, cras carebo, or "To-day I will drink, to-morrow I must suffer want," an easily understood warning not to let to-day pass by uselessly. We should also observe in Cases A and B the large vases with lustrous silver glaze.

Further on are two little cabinets—in the first, a very rich find from the tomb of a Priestess, discovered near Todi (the Umbrian Tuder, in the province of Perugia). Especially fine are the gold ornaments, and a bronze cup with a figure of Heracles forming the handle; further the remains of the gold ornaments which decked the dress of the deceased, and have now been fastened on to some modern material, are interesting.

In the Second Cabinet we find remains from Falerii, terra-cotta figures which once served to adorn a temple (p. 228). They are wonderfully beautiful, and both they and their painting are in excellent preservation. From their style they might at once be taken for Attic work of the fourth century, thus bearing witness to the strong influence of that art, which reached as far as Italy.

Finally we pass out into a side court to the right of Vasari's Fountain, where the model of an ancient temple has been reconstructed on the original

scale. The remains were found in 1882 at Alatri, the country of the Hernici. Here we can study on a finished building the use of those decorated terra-cotta slabs and facing-tiles which we noticed in the First Room.

XI

HISTORIC INDEX OF WORKS OF ANTIQUE ART IN THE MUSEUMS OF ROME.[1]

A. Greek Art.

Sixth Century B.C.

Vases, 132, 224, 301.
Two female torsos, Female head, } 224.
Various fragments, 236.
Busts of Hermes, 237.
Torso of an amazon, 224.

Fifth Century B.C.

Head of a goddess, 260.
Head of Athena, 237.
Relief of the Charites (Graces), 44.
Nike, 224.
Grave-relief of a girl, 224.
Heads of *Strategoi* or military leaders, 237.
Silenus, 43.
Grave-relief of a youth, 94.
Youth mounting into a chariot, 225.
Warrior, 229.

[1] In this index chronological order can be of course only approximately observed.

Fifth Century B.C.

Head of Perseus, 233.
Statue of Apollo, 242.
Penelope, 46, 81, 258, 290.
Running girl, 28.
Boy extracting thorn from his foot (*Spinario*), 218.
Statue of a girl, 233.
Eleusinian boy, 232, 289.
Statuette of Nike, 252.
„ of Leto, 225.
Silenus (Marsyas) blowing the flute, 210.
Epimenides, 105, 246.
So-called "Æschylus," 185.
Bœotian relief of a horseman, 45.
Relief with Ajax and Cassandra, 296.
Grave-relief, 225.
Relief of the daughters of Pelias, etc.,
„ „ Orpheus, etc.,
„ „ Peirithoos, etc.,
} 142, 254.
„ with three women, 254.
Relief with nymphs, 49.
„ „ Ge and Athena, 56.
Pylades and Orestes, 160.
Votive and grave-reliefs, 244.
Demeter (or Hera), 191.
Hera, 114, 250.
Female head, 193.
Head of Apollo, 81.
Hephæstus, 46.
Caryatid, 18, 19.
Terminal bust of Theseus or Herakles, 262.
Standing Discobolos, 120.

Fifth Century B.C. (*continued*)—

Runner, 211.
Heads of athletes, 243.
Youth by Stephanus, 9.
Female head, 45, 238, 275.
,, statue, 260, 298, 211.
,, statuettes, 238.
Hestia Giustiniani, 228.
So-called Aspasia, 166.
Athena, 275.
} Peloponnesian art.

Discobolos, 121, 170, 242.
Marsyas, 151, 242.
Ludovisi Hermes, 263.
} Myron and artists related to him.

Double terminal bust of a boy, 238. Calamis?

Apollo, 22.
Nymph, 95.
Relief with Mænads, 212-215.
} School of Polygnotus?

Athena Parthenos, 269, 294.
Persephone, 227.
Head of Aphrodite, 297.
Statue of ,, 174.
So-called suppliant girl, 87.
Amazon, 85, 193.
Bearded terminal bust, 158.
Hera or Demeter, 114.
Anacreon, 201.
Apollo, 208, 276.
Athena, 165, 237.
Hydrophoroi (water-carriers), 238.
} Pheidias and artists related to him.

Doryphoros, 7, 239.
Diadumenos, 239.
Amazon, 13, 239.
} Polycletus.

Fifth Century B.C. (*continued*)—

Statue of a youth, 240, 276.
Head „ 233.
Statue of a boy, 240, 258, 287.
} Polycletus.

Portrait of Pericles, 107, 237.
Amazon, 188, 215.
Pallas of Velletri, 230, 237.
Diomed, 233.
Head of *strategos* (military commander), 232.
} Cresilas.

Fourth Century B.C.

Minerva Giustiniani, 28, 181.
Busts of Dionysus, 38.
Statue of „ 277.
Hygieia, 278.
Artemis, 24.
Apollo, 81, 193, 246, 292.
Eros, 78.
Heracles, 215, 216.
Hermes, 259.
Asclepius, 280.
Aphrodite, 278.
Female head, 247.
The Horæ (seasons) and the goddesses of the Dew, 54.
Tripod, 156.
Relief of Hermes with the child Dionysos, 124.
Head in relief of a Moira, 253.
Grave-relief, 245.
Runner, 211.
Bust of athlete, 243.
So-called Alcibiades, 46.

Fourth Century B.C. (*continued*)—

Suppliant girl, 54.
Draped figure, 21.
Statues of girls, 205.
Sophocles, 147, 246.
Portrait head, 287.
Aldobrandini marriage, 135.
Hermes with the child Dionysus, 256.—Cephisodotus.
Satyr acting as cup-bearer, 258, 270.
Apollo Sauroctonos, 82.
Satyr reposing, 16, 193.
Aphrodite of Cnidus, 116.
So-called Sardanapalus, 119.
Hermes, 70, 71, 257.
Heracles, 51.
Group of the Muses, 99, 233.
Athena, 44.
Statuette of a woman, 129.
} Praxiteles and his school.

Meleager, 62.
Heracles, 203.
Daughter of Niobe, 40, 80, 129.
Head of a youth, 286.
} Scopas.

Ganymede, 130.
Apollo of Belvedere, 66.
Alexander-Helios, 246.
} Leochares.

Apollo, 66 and 98.—Euphranor.

Leda and the swan, 179.
Charis, 279.
} Timotheus and cognate schools.

Sarapis, 91.
Zeus, 109.
Poseidon, 153, 247.
} Bryaxis and cognate schools.

Fourth Century B.C. (*continued*)—

Plato, 102.—Silanion.

Lysippus and cognate schools.

- Apoxyomenos, 10.
- Heracles, 16, 43.
- Silenus and child Dionysus, 14.
- Ares Ludovisi, 262.
- Eros, 170.
- Artemis, 38.
- Poseidon, 153.
- Bronze horse, 219.
- Wounded dog, 247.

Tyche from Antioch, by Eutychides, 126.

Fourth to Third Centuries.

Apollo, 187.
Capitoline Venus, 177.
Selene, 24.
Head of a young goddess, 29.
Bust of Demeter, 270.
Head of Dionysus, 193.
„ Ariadne, 193.
Sarapis, 110.
So-called Pasquino group, 90.
Psyche, 176.
Satyr playing the flute, 17, 256.
Eros and Psyche, 180.
Head of a girl, 288.
Menander, 48.
Periander and Bias, 106.
Antisthenes, 109.
Epicurus and Metrodorus, 185, 246.
Aristotle, 262.
Alexander, 194.

Fourth to Third Centuries B.C.

Diadochoi, 89, 93, 273.
Moschion, 186.
Poseidippos and so-called Menander, 87.
Seated male figure, 248.
Boxer, 288.

Hellenistic Epoch.

Demosthenes, 29.—Polyeuctus.
Crouching Venus, 96.—Doidalsas.
Dying Gaul, 195.
The Gaul with his wife, 264.
Head of a Gaul, 48.
„ Persian, 284.
„ Greek, 91.
Small battle with Gauls, 169.
Statuette of a Persian, 129.
Group of satyrs and giants, 202.
Marsyas, 216.
Head of Centaur, 206.
Triton, 79.
Old fisherman, 125.
Ariadne, 77.
Mosaic by Sosus, 160, 172.
} First Pergamene School.

Statue of Heracles, 51.
„ a goddess, 197.
Group of a lion and horse, 209.
Asclepius, by Phyromachus, 280.
Head of a woman, 248.
} Second Pergamene School.

Laocoon, 72.
Centaurs, 186, 248.
So-called *Pudicizia*, 21.
} Rhodian and kindred art.

Hellenistic Epoch (*continued*)—

Fisherman and Shepherdess, 205. } Rhodian and kindred art.
Reliefs with Dionysian cortège, 300. } Rhodian and kindred art.
Drunken old woman, 173. } Rhodian and kindred art.
The reclining Nile, 26. } Alexandrian art.
Portrait of a princess, 233. } Alexandrian art.
The boy with the goose, 130, 192.—Boethus of Chalcedon.
Head of a goddess, 175.—Damophon of Messene.
Poseidon, 49.
Sea-god, 111.
Fountain group, 76.
Silenus, 192, 209.
Satyr, 57, 97, 192, 255, 298.
Terminal bust of Pan, 146.
Pig-shaped Silenus and Pan in form of a goat, 93.
Hermaphrodite, 282.
Bronze statuette of Aphrodite, 161.
Hygieia, 215.
Head of a woman, 255.
Youth from Subiaco, 281.
Fragment of a group, 273.
Odysseus, 56.
Children, 192, 205.
Medusa Ludovisi, 266.
Reliefs of Sleeping Endymion and of Perseus and Andromeda, 182.
Relief from a fountain, 140.
Landscape reliefs, 187.
Poet and Muse, 154.
Fragment of a relief, 253, 254.

Hellenistic Epoch (*continued*)—

Reliefs with Dionysus, 66, 82, 295.
Portraits, 182, 288.
Landscapes with scenes from the Odyssey, 136.

The Neo-Attic School.

Youth by Stephanus, 9.
Esquiline Venus, 206.
Votive-relief to Zeus Xenios, 254.
Stand for a candelabrum, 160.
Camillus, 221.
Juno Ludovisi, 267.
Athena Parthenos, 269.
Torso of the Belvedere, 60.
Group by Menelaus, 271.
Votive relief to Artemis, 291.

B. Italian and Roman Art

Earliest period up to Fifth Century B.C.

Graves from the Esquiline and Quirinal, 224.
Tree-trunk as coffin from Gabii, 296.
Regulini-Galassi and kindred finds of tombs, 131, 289.
Silver casket, 223.
Etruscan work, 132, 236.
Art of Falerii, 300.
Terra-cotta group from Cære, 301.
She-wolf, 226.

Period of the Roman Republic.

Peperino fragment, 231.
Sarcophagus of Lucius Cornelius Scipio, 59.

Period of the Roman Republic.

Portraits, 35, 38, 48, 56, 184, 220, 252.
Terra-cotta decorations, 228, 290.
Ficoroni cista, 290.
Etruscan work, 235.
Bronze crater of Mithridates, 223.
Bronze pine cone, 58.
Portraits called Julius Cæsar, 38, 235.

Reign of Augustus, B.C. 28-A.D. 14.

Portraits of the Emperor, 32, 88, 147, 181.
Ara Pacis, 259.
Altar of the Lares, 201.
Mars Ultor, 168.
"Tabula Iliaca" of Theodorus, 172.
Wall-paintings and stucco-reliefs, 273, 280, 285.
Bronze couch, 222.
Bronze litter, 223.
Various portraits, 37, 45, 89, 120, 172, 198, 212, 248.

Tiberius, A.D. 14-37.

Portraits of the Emperor, 45, 181.
Sculptures from the theatre of Cervetri, 147.
Group by Menelaus, 271.

Caligula, A.D. 37-41.

Portrait of, 181.

Claudius, A.D. 41-54.

Portrait of the Emperor, 35.
Relief of a triumphal-arch, 293.

Nero, A.D. 54-67.

Portrait of the Emperor, 181.
„ Corbulo, 183.

Vitellius, A.D. 69.

Portrait of, 181.

Vespasian, A.D. 69-79.

Portrait of, 181, 252.

Titus, A.D. 79-81.

Portrait of the Emperor, 35.
„ of his daughter Julia, 35.

Trajan, A.D. 98-117.

Portrait of the Emperor, 35, 181.
Reliefs on the Trajan column, 163.
Decoration of Trajan's forum, 141.
Statues of Dacians, 36.
Head of Mars, 248.
Various portraits, 43, 48, 154.
Sculptures from the graves of the Haterii, 157.
Altars for graves, 43, 252, 253.

Hadrian, A.D. 117-138.

Portrait of the Emperor, 35, 181.
Antinous, 115.
Hermes with portrait head, 198.
Frieze from the Villa of Hadrian, 38.
Mosaics, „ 95.
Historical relief, 138, 200, 228, 288.
Figures, in relief, of the provinces, 99.

Hadrian, A.D. 117-138.

Votive relief to Artemis, 295.
Tombstone of a shoemaker, 213

Antoninus Pius, A.D. 138-160.

Portrait of the Emperor, 56, 181.
Relief on the base of the Column of Antoninus Pius, 58.
Sarcophagus, 158, 159, 166, 176, 192, 193, 212, 296.

Marcus Aurelius, A.D. 161-180.

Portrait, 164, 181.
Historical relief, 200.
Barbarian, 184.

Commodus, A.D. 180-192.

Portrait, 208.
Tritons, 208.

Septimius Severus, A.D. 192-211, *and Caracalla*, A.D. 211-217.

Portraits of Septimius, 181, of Caracalla, 181.
Vestals, 284.
Various portraits, 172.

Maximinius Thrax, A.D. 235-238.

Portrait of, 181.

Philippus Arabs, A.D. 244-249.

Portrait of, 35.

Constantine the Great, A.D. 306-337.

Portrait of the Emperor, 200.
Bronze head, 222.
Female portrait, 202.
Two statues of officials, 209.
Sarcophagi of S. Helena and of S. Costanza, 115
Mosaic with representation of athletes, 138.

INDEX

ACHILLES, on Amphora, 134
Ægina, art of, head allied to, 236
Æneas and Anchises, by Bernini, 297
Æschylus, contrasted with Sophocles, 149
—— supposed portrait of, 185
Agesander, sculptor of Laocoon, 73
Agrippina, portrait bust, 181
Alabaster bust supporting female head of coloured glass, 228
Alatri, remains from, 203 *f.*
Alcibiades, supposed portrait of, 46
"Aldobrandini Marriage" fresco, 135
Alexander the Great, portrait of, 69, 194
Alexander-Helios, head of, 247
Altar with Romulus and Remus, 252
Amazon, after Polycletus, 13 *f.*
—— with spear, 85 *ff.*, 193
—— after Cresilas, 188 *f.*
—— head of, after Cresilas, 215 *f.*
—— stringing her bow, 224
—— archaic, 227
Amazons on a sarcophagus, 193
Amycus, on Ficoroni cista, 290
Anacreon, bust of, 201
Anaximander, head of, 254
Andromeda, with Perseus, on a relief, 182
Antinous, colossal statue of, 115
—— head resembling, 198
Antiochus (?), sculptor, 269
Antisthenes, portrait of, 109
Antonia, falsely so called, 21
Antoninus Pius, statue of, 56
—— column of, 59
Apellonius, sculptor, 61 *f.*
Aphrodite bathing, 97
—— after bath, 97
—— of Cnidus, 115 *ff.*
—— bronze statuette, 161
—— leaning on pillar, 174
—— (or Persephone) by Damophon, 175 *f.*
—— of the Capitol, 177 *f.*
—— birth of, relief on throne, 260 *f.*
—— head of, 278
—— head of, Praxitelean, 278
—— with Eros and Peitho, on wall painting, 285
Apollo Sauroctonus (Lizard-slayer), after Praxiteles, 17, 83 *f.*
—— as Citharœdus, 22, 81, 209
—— on breastplate of Augustus, 34
—— of Belvedere, 66 *ff.*
—— Steinhäuser (head), 68
—— head in collection Von Heyl, 69
—— attributed to Euphranor, 97 *f.*
—— with the Muses, 99-104
—— wearing himation, 187
—— statue of, with arm over head, 193
—— of Cassel, head of, in Museo Barracco, 244 *ff.*
—— archaic imitation, 287
—— head of, 292

Apollo and Daphne; group by Bernini, 297
—— and Muses, on Attic vase, 302
Apoxyomenos, after Lysippus, 10 *ff.*, 60, 225
Ara Pacis, 259, 294
Archaic female head of colossal size, 259 *f.*
—— female figure, 260
Argonauts, on Ficoroni cista, 290 *ff.*
Ares, copy of statue set up by Augustus, 160
—— Ludovisi, 263
Ariadne, Sleeping, 77
—— with Dionysus on a relief, 82
—— head of, 193
Aristeas, sculptor (see also Papias), 190
Aristotle, portrait of, 262
Arminius, supposed portrait of, 184
Artemis, statue of, 22 *ff.*
—— on breastplate of Augustus, 34
—— as huntress, 38
—— of Ephesus, 124, 158 *f.*
—— as *Kourotrophos*, 295
Arvales (*Fratres*), 252
Asclepius, head of, probably after Phyromachus, 280
—— head of, Praxitelean, 280
—— head of, Pheidian, 280
Aspasia, reputed portrait of, 108
Ass, head of, 76
Assyrian sculpture, 235
Athena, Giustiniani, 28; [another replica], 181
—— (late Praxitelean), 44
—— colossal statue of, 165
—— (or Amazon), head in Palazzo d. Conservatori, 227
—— of Velletri, replica of, 230
—— three heads of, in Museo Barracco, 236
—— head of, with Corinthian helmet, 237
—— archaic head of, 237
Athena Parthenos, 269, 294
—— headless statue of, 278
Athenodorus, sculptor of Laocoon, 73
Athlete, statue of Myronian type, 229
Attic art: three heads of athletes, 243
Attis, reclining figure, 162
Augustus, portrait-statue of, 32 *ff.*
—— colossal head of, 147
—— portrait-bust of, 181

Babylonian Sculpture, 235
Bandinelli, Baccio, copy of Laocoon by, 76
Barbarian, bust of, 184. *See* also under *Gauls*
Belvedere, torso of, 60 *ff.*
Bernini, 297 *ff.*
Bias, bust of, 106
Biga (chariot), 124
Bœthus of Chalcedon, artist, 192
—— sculptor, 192
Boxer, bronze statue of, 273 *f.*
Boy and goose, 130
—— playing with nuts, 205
—— with thorn in his foot (Spinario), 218 *f.*
—— double terminal bust of, 238
—— statue in basalt, 287 *f.*
—— on dolphin, 299
Brutus, so-called portrait of, 220
Bryaxis, sculptor, 92, 110, 153, 247

Cære (Cerveteri), treasure from, 131
—— sculpture from, 147
Cæsar, portraits wrongly so called, 38, 235, 272
Calamis, sculptor, 239
Calydonian boar hunt on sarcophagus, 213
Caligula, bust falsely named, 147
—— portrait bust of, 181
Camillus, bronze statue of, 221
Canova, 295

Caracalla, portrait bust of, 181
Carmen Seculare, 272
Caryatid (copy of Car. of Erechtheion), 18 *f.*
—— with *kalathos*, 19 *f.*
Centaur, 76, 191
—— head of, in Capitol, 206
—— head of, Rhodian school, 248
—— fragment from group, 273
Centaurs of black marble, 189 *ff.*
Charioteer, archaic, 225
Charis, torso of, 279
Charites (Graces) dancing, on relief, 44 *f.*
Chrysippus, portrait of, 183
Cicero, head wrongly so called, 56
Cinerary urns, 130
Claudius, bust portrait of, 35
—— statue of, 147
—— reliefs from arch of, 293 *f.*
Cœlus, on breastplate of Augustus, 32
Coins, Roman, from house of Vestals, 287
Commodus as Heracles, 209
Constantine the Great, colossal head of, 200
Corbulo, portrait of, 183 *f.*
Couch of bronze, 222
Cresilas, sculptor, 14, 108, 215, 232, 237, 238
Cronus, head of, 91
—— statue of, 126
—— statuette of, 126
Crucifix, 289
Cupids hunting, relief on frieze, 38

DACIAN prisoners, three heads of, 36
Damophon, sculptor, 175 *f.*
David, by Bernini, 297
Demeter, draped bust, 270
Demosthenes, portrait statue of, 29 *ff.*, 108
Dew, goddess of, on breast-plate of Augustus, 19, 55
Dew, goddesses of, on a relief, 54 *f.*
Diadochos (successor of Alexander), statue of, 273 *f.*
Diadumenos of Polycletus, head of, 239
Diogenes, supposed portrait of, 182
Dionysus nursed by Silenus, 14 *ff.*
—— terminal bust of, 38 *f.*
—— visiting victorious poet, relief, 49
—— with Satyrs and Centaurs, on relief, 66
—— and Ariadne, on a relief, 82
—— horns of, on portrait of Hellenistic ruler, 93
—— Antinous represented as, 115
—— falsely inscribed Sardanapalus, 119 *f.*
—— in British Museum, 119
—— brought to nymphs on a vase, 134
—— on sarcophagus, 158
—— childhood of, on sarcophagus, 176
—— head of, 193
—— as child, upon the hand of Hermes, 256
—— from Hadrian's villa, 277
—— nurture of, on wall painting, 286
—— between two Satyrs on Ficoroni cista, 290
—— bronze bust of (modern), 297
—— carried by Hermes, see Hermes of Olympia
Discobolos, Attic school, 121
—— after Myron, 121 *ff.*, 225 [another replica], 170
Doidalsas, sculptor, 96, 282
Domitia, portrait bust of, 181
Doryphoros of Polycletus, copy of, 7 *ff.*
—— torso of, 43 *f.*
—— head of, 239
Doves, mosaic of, 171 *f.*
Drunken old woman, 173

Drusus (or Germanicus?), statue of, 147

EGYPTIAN princess, portrait of, 233
—— sculpture, 235
Eleusinian boy, 232
—— ceremonies, on relief, 288
—— boy, head of, 289
Endymion, 24
—— asleep, relief in Capitol, 182
—— with Selene on a sarcophagus, 193
Epicurus, portrait of, 185
Epimenides, terminal bust of, 105
Erinys asleep, 266
Eros of Centocelle, 78
—— stringing his bow, 171
—— and Psyche, 181
—— riding on a centaur, 186
—— between Heracles and Iolaus, on Ficoroni cista, 290
Etruscan female head, 235
Euphranor, sculptor, 69, 98
Eutychides, sculptor, 126

FALERII, remains from, 300 *ff.*
Faustina, apotheosis of, on column, 59
Female figure flying (fragment of Greek original), 53
—— statuette, 279
Ficoroni cista, 290 *ff.*
Fisherman, statue of, 124 *f.*
—— with his basket, statuette, 205
Fountain, relief from, with Nymph and Satyr, 140
Frieze, with Cupids hunting, 38
—— with relief of Priapus, 38
—— Hellenistic, with Dionysus and Satyrs, 66

GANYMEDE and Eagle, after Leochares, 130
Gaul, dying, head in Museo Chiaramonti, 48
—— the dying, 195 *ff.*
Gaul and his wife, 264 *f.*
Ge (the Earth), with Hephæstus and Athena on relief, 56
Girl seated, 205
—— with dove, on tombstone, 224
—— draped in woollen garment, 233
—— head of (Hellenistic art), 233
—— head of, in marble, 289
—— head of, in black marble, 289
Glass vessels, 286
Goethe on Laocoon, 73
Graves and Gravestones, see Tombs and Tombstones.

HADES (or Perseus), with winged helmet, 233
Hadrian, portrait-bust of, 35
—— two portrait busts of, in Capitol, 181
—— on relief, 200
—— —— with scene of cremation, 228
Harbour, picture of, on Hellenistic relief, 186 *f.*
Haterii, tomb of, 156 *f.*
Helen, see Menelaus
Hephæstus, head with conical cap, 45
Hephæstus (or Hermes) bearded, head in Museo Barracco, 237
Hera Barberini, 114
—— or Demeter, statue, 114
—— (or Demeter) in Capitol, 191
—— statue in Museo delle Terme, 251
—— Ludovisi, 262, 267
Heracles, statue of, after Lysippus, 16 *ff.*
—— statuette in Casino Borghese, 16, 299
—— statue of (Lysippian), 43
—— and Telephus, statue, 51
—— shouldering club (Villa Albani), 51
—— Peirithous, and Theseus, on relief, 144 *ff.*

Heracles as a child, 186
—— in Lansdowne House, 203
—— of Scopas, 203
—— in P. d. Conservatori, 206
—— another replica, 210
—— out of a battle group, 215
—— Labours of, on a sarcophagus, 296
—— entrance into Olympus, on a vase, 302
Heraclitus, mosaic by, 101
Herdsman with flock, 76
Hermaphrodite, sleeping, 282 *ff.*
—— another replica in Villa Borghese, 299
Hermes, statue of, by Praxiteles, in Olympia, 14, 51, 71
—— of Belvedere, 70 *f.*
—— Farnese, 70
—— bringing Dionysus to Nymphs, on a vase, 134
—— terminal figure of, 158
—— carrying ram, 236
—— Ludovisi, 263 *f.*
Hesiod, see Diogenes
"Hestia Giustiniani," replica of, 229
Horace, his "Carmen Sæculare," 272
Horæ (Seasons), on a relief, 54 *f.*
Hygieia, wrapped in cloak, 215
—— in chiton and cloak, 278

Jonas, in S. Maria del Popolo, 299
Julia (d. of Titus), portrait statue of, 35
Juno, see Hera

Laocoon, group by Agesander and his sons, 72 *ff.*
Lar, statuette of, 228
Lares, altar to, 201 *f.*
Leda with the swan, 179
Leochares, sculptor, 130
Leto carrying Apollo and Artemis, 225
Litter of bronze, 223
Lucius Verus, portrait bust of, 181
Lysippus, 10 *ff.*, 16, 17, 38, 43, 44, 53, 61, 69, 126, 129, 153, 180, 181, 192, 247, 273, 274

Maenads, relief with, 211 *ff.*
Maiden, statue by artist of Apollo, in Braccio Nuovo, 96
Marcus Aurelius, portrait bust of, 181
—— reliefs with scenes from his life, 200
Mars, head of, 248
Marsyas, statue of, after Myron, 150 *ff.*
—— head of, 242
Maximinius Thrax, portrait bust of, 181
Medea, with daughters of Pelias, in relief, 143
Medusa, see Erinys
Meleager, statue of, in Vatican, 62 *f.*
—— in Berlin, 63
—— head of, in Villa Medici, 64
Melpomene, statue with same attitude as, 233
Menander, portrait of, 48
—— portrait statue falsely so called, 88 *ff.*
Menelaus and Patroclus, group, 90 *f.*
—— and Helen, with Eros, Aphrodite, and Peitho; on a vase, 134
—— sculptor, 272
Michael Angelo, supposed sketch of Laocoon by, 75
"Minerva Giustiniani," 28 *f.*
—— another copy, 181
Mithras slaying bull, 76, 146 *ff.*
Mithridates, bronze crater presented by, 223
Moiræ (Fates), on a relief, 253
Mosaic with athletes, 138
—— by Heraclitus, 161
—— with Silvanus, 161
—— with doves, 171 *f.*
—— with hunting scenes, 233

Mosaic from Tusculum, with gladiatorial games, 294
Mosaics from Hadrian's villa, 95
Moschion, portrait of, 186
Mother goddess, statue, 43
Muses, group of, with Apollo, 99-104
Myron, sculptor, 121 *ff.*, 151, 170, 225, 229, 233, 241, 264

NEREIDS, by Timotheus, 179
Nike, by Paionios of Mende, 23
Nile, statue of, 26*f.*
Niobe, daughter of, 40 *ff.*
—— daughter of, with brother, 80
—— son of, 81, 129
Niobids, on sarcophagus, 158
Novios Plautios, 292
Nymph, statue of, with transparent drapery, 95*f.*

OCTAVIA, statue of, 147
Octavius, portrait head of, 88*f.*
Odysseus, statuette of, 57
Odyssey, landscapes from, 136
Ophite, vase of, 298
Orestes and Pylades, on relief, 158
—— legend of, on sarcophagus, 159
Orpheus, Hermes, and Eurydice, on relief, 144
Ostia, mural painting from, 162

PAN turning into goat, 93
—— terminal shaft, 146
Panisca, terminal shaft, 146
Papias, sculptor, 190
"Pasquino," group, 91
Pasiteles, sculptor, 272
Patroclus, see Menelaus
Pauline Borghese, by Canova, 295
Peloponnesian art, 45, 211, 238, 260, 275, 298
"Penelope," statue of, 81
Penthesilea, on a sarcophagus, 296
Periander, bust of, 106
Pericles, bust of, after Cresilas, 107*f.*
—— another replica, 237
Persephone, head of, 29
—— (or Aphrodite), by Damophon, 175
—— statue of, 227
Perseus and Andromeda, on a relief, 182
—— (or Hades) with winged cap, 233
Persian, from monument of Attalus, 129
—— at Aix in Provence, 129
—— head of dying, 284
Philippus Arabs portrait bust of 35
Pheidias, 8, 14, 86, 87, 114, 123, 158, 174, 215, 225, 237, 251, 268 *seq.*, 277, 280, 294, 297
Phyromachos, sculptor, 280
"Pigna" (bronze pine cone), 58
Plato, portrait bust of, 104, 108
Plotina, portrait bust of, 181
Polycletus, sculptor, 13, 123, 188, 239, 240, 275
Polydorus, sculptor of Laocoon, 73
Polygnotus, 22, 95, 212-215
—— school of, 279
Porphyry basin, 298
Portraits (*unnamed*)—
—— head of a Roman, 36
—— Roman of Republican period, 38
—— Roman lady of Trajanic period, 43
—— Roman youth, 45
—— two Roman boys, 45
—— two heads of Republican period, 48
—— head of elderly man, period of Trajan, 48
—— of *Strategoi* (military leaders), 105
—— Roman gentleman, 197
—— lady of 4th century A.D., 202
—— two Roman officials throwing the *mappa*, 209

Portrait of Roman boy, in Museo Barracco and Palazzo Lazzeroni, 248
Portrait of Greek girl, 255
—— Greek, resembling Euripides, 288
Poseidon, head of, 48 *ff.*
—— statue of, with foot supported, 153
Posidippus, portrait statue of, 87 *f.*
Prænestе, treasure from, 289
Praxiteles, 14, 16 *seq.*, 29, 42, 44, 46, 51, 70 *seq.*, 79, 82 *seq.*, 104, 116 *seq.*, 119 *seq.*, 150, 158, 177, 180, 193, 205, 256, 270
Priapus, relief on frieze, 38
Provinces, statues of, from basilica of Neptune, 199 *f.*
Psyche, tormented, 176
—— in a group with Eros, 181
Pupienus, portrait bust of, 181
Pylades, see Orestes
"Pudicizia," so called, 21 *f.*

QUIRINAL, sculptures from excavations under, 231

REGULINI-GALASSI, finds of (treasure from Cervetri), 131
Relief, archaic, with Charites, 44 *f.*
—— of limestone, with horseman, 45
—— with so-called "Penelope," 46 *ff.*
—— with dancing maidens, 49
—— with Dionysus visiting victorious poet, 49
—— with Ge and child, Athena, and Hephæstus, 56
—— with young satyr, 57
—— from tomb, athlete with attendant, 94
—— with Hermes bringing Dionysus to nymphs, 124
—— with Emperor and his train, 139, 288
Relief, with Orestes and Pylades, 160
—— from tomb, with female standing figure, 225
Rhea Silvia, relief of pediment, 139
Romulus and Remus, relief of pediment, 139
—— on fastener of helmet, 249
—— on an altar. 252
Runner, statue of girl, 127 *f.*

SABINA, portrait bust of, 181
S. Costanza, sarcophagus from, 115
S. Helena, sarcophagus of, 115
Sandal, with relief of Tritons and Cupids, 226
Sarapis, bust of, after Bryaxis, 91 *f.*
—— —— marble, 110
Sarcophagus with Dionysus and Ariadne, 158
—— with legend of Orestes, 159
—— with death of Niobids, 159
—— with childhood of Dionysus, 176
—— with Calydonian boar hunt, 213
"Sardanapalus," so called, 119
Satyr, after Praxiteles, 16 *f.*
—— approaching Ariadne, on a relief, 77
—— two statues of red marble, 97, 192
—— dancing, 168, 299
—— looking back at his tail, 255
—— pouring wine, 270
Satyrs and nymphs, relief on triangular monument, 156
—— in combat, 202 *f.*
Scipio, Lucius Cornelius *Barbatus*, Tomb of, 59
—— *Africanus*, portrait falsely so called, 184
Scopas, sculptor, 43, 180, 203, 204, 235, 286

Scopas, statue of Heracles by, 204
Scythian grinding his knife, 217
Sea-centaur and nymph, 76
Sea-god, bust of, 111 *ff.*
Seilanion, sculptor, 104
Selene (the Moon), statue of, 24 *f.*
—— with Endymion, on a sarcophagus, 193
Seleucus, painter, 286
Septimius Severus, portrait bust of, 181
She-wolf, bronze statue of, 226
Shepherdess carrying lamb, 205
Shoemaker, tomb of, 213
Silenus nursing Dionysus, 14 *ff.*
—— double terminal bust, 43
—— resembling pig, 93
—— on sarcophagus, 176
—— with empty wine jar, 192
—— with wine skin, 210
Silvanus, mosaic, 161
Socrates, name of sculptor (?), 44
—— portrait of, in Capitol, 182
—— in Villa Albani, 182
Sophocles, portrait of, 147 *ff.*
Sosicles, sculptor, 188
Sow with litter, 76
Spinario, 218 *f.*
Stele archaic, with relief of horseman, 236
Stephanos, statue by, in Villa Albani, 9
Strategoi (military leaders), see under portraits
Stucco, decorations in, 156, 273
Subiaco, statue of youth from, 230 *ff.*
Suppliant, copy of statue in Palazzo Barberini, 87

TANAGRA, influence of terracottas from, 21, 129
Tanagra, statuette of woman in style of, 129
Tegea, heads from temple of Athena at, 65
Tiberius, two busts of, 45
—— statue of, from Cære, 147
Timotheus, sculptor, 179
Titus, portrait statue of, 35
Todi, finds from, 303
Tomb, of shoemaker, 213
—— group from, by Menelaus, 271 *f.*
Tombs, portrait busts from, 37
—— Greek, heads and reliefs from, 245 *f.*
Tombstones from Esquiline and Quirinal, 224
—— of Republican period, 231
—— from Chiusi, 236
Torso, after Praxiteles, 44
Trajan, portrait bust of, 35
—— column of, 36
—— —— reliefs from, 163
—— portrait bust of, 181
Triton, upper part of statue of, 79
Tritons, 209
Troy, episodes from war of, 296 *f.*
—— destruction of, on a vase, 302
Tyche of Antioch, copy of, 126 *f.*

VASARI'S fountain, 303
Vases, Faliscan, in imitation of Greek, 303
Venus of the Capitol, 177 *f.*
"Venus of the Esquiline," 207 *ff.*
Vestals, statues of, 284 *f.*

WALL paintings, 285 *f.*

ZEUS VEROSPI, statue, 93
—— of Otricoli, 109
—— Xenios, on a relief, 254

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